



# Gifts of European Art from The Ahmanson Foundation



**LACMA**

**Collections**



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# Gifts of European Art from The Ahmanson Foundation

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## VOLUME 2

French Painting and Sculpture

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Edited by Leah Lehmbek

By J. Patrice Marandel and Amy Walsh,  
with additional contributions by Anne-Lise Desmas,  
Leah Lehmbek, and Mary Levkoff

Los Angeles County Museum of Art



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This comprehensive catalogue traces an extraordinarily unique relationship between The Ahmanson Foundation and the Los Angeles County Museum of Art across nearly five decades of the former bestowing masterpieces of European painting and sculpture on the latter. Unlike other collection catalogues, this is not the story of a private collection. It does not chronicle the biographical details of a collector, his or her artistic idiosyncrasies, or travails with the art market. Instead, it tells the story of the needs of a museum and the Foundation, which led the charge in meeting them. With the exception of a select group of gifts from Howard F. Ahmanson’s private collection, for forty-five years The Ahmanson Foundation has graciously followed the museum’s suggestions in determining what exactly it needed to transform itself into one of the most impressive of its kind in the world and provided the means to make those acquisitions possible. The fruits of this relationship are tangible, and the generosity, understanding, and, above all, trust, are by all accounts exceptional.

The story begins back when Los Angeles was a burgeoning new metropolis in the postwar era and the men and women who made their fortunes here recognized the value of cultural institutions for their local citizenry. Among these city leaders was Howard F. Ahmanson, a hardworking young man from Omaha, who came to Los Angeles at age nineteen after the death of his father to finish college at the University of Southern California. With a keen business sense, he first sold fire insurance during the Depression. After predicting the coming boom in housing fueled by the educated middle class of the postwar period, he established a finance company to help effectuate home ownership. At the heart of his enterprises was Home Savings and Loan, or “Home” as it was known, a modest moniker that belied the fact that it was the largest financier of house purchases in the country just two years after it was founded.

The growth of Ahmanson’s fortune paralleled the rapid rise of Los Angeles. After establishing The Ahmanson Foundation in 1952, he turned to support the city and its increasing population, with a particular focus on major cultural institutions that he, among other city leaders, felt effectively established the legitimacy of a metropolis. It was his intention to transform a city that, according to the *New York Times*, was until then “distinguished for cultural miserliness.” His lead gift helping to create LACMA’s new campus on Wilshire Boulevard in 1965, along with the founding of one of three theaters at the new Music Center downtown, reflected this change. His close relationship with county supervisors was a tangible manifestation of his belief that local business and government could work together to achieve dramatic results and that these partnerships could be a model for the development of future cities.

As he amassed his fortune, Ahmanson also began to grow an art collection made of some incredibly significant works. Arguably the greatest of them was Rembrandt’s early and magnificent *Raising of Lazarus*. Bought by Ahmanson in 1959, the painting hung above his fireplace for years before becoming one of the first two gifts of art from The Ahmanson Foundation to the Department of European Painting and Sculpture in 1972. The first two paintings were given in memory of the man who had bought them, who had died of a sudden heart attack four years prior; the Foundation was at the time ably led by Robert H. Ahmanson, Howard’s nephew. Placed in charge of the Foundation at a critical time of transition, Robert professionalized the Foundation in a manner that assured his uncle’s original interests would continue to thrive. LACMA was among several cultural institutions that benefited—and still benefits—from the Foundation’s generosity, which is also aimed at medical research, educational reforms, and human services, aiding those with the greatest need. Today, these community-minded efforts are upheld under the leadership of Robert’s son, William H. Ahmanson, who continues to direct the Foundation’s focus on cultural and public welfare.

Published in three volumes, the first dedicated to Italian paintings and sculpture, the second, to French works of art, and the third, to Dutch, Flemish, and Spanish paintings and sculpture, the catalogue is authored by a team of experts who have presented new scholarly research on the roughly 135 works of art purchased or gifted by The Ahmanson Foundation to the Department of European Painting and Sculpture since 1972. I say this deliberately, as the Foundation has supported, and continues to support, multiple initiatives at the museum above and beyond these gifts. This includes a profound dedication to the departments of conservation and science, the research library, and educational projects, recognizing that together the strength of these departments necessarily results in the greatest care for and understanding of the donated works of art. Nearly all of the gifts were chosen at the suggestion of the museum, with curatorial, directorial, and conservation input. The trust in the museum’s expertise by the Foundation is not only a truly unique privilege, it cannot be overacknowledged.

It is my pleasure to present this tremendous catalogue to the Foundation and to our public. This is a new model for our permanent collection catalogues, which will be available online and free to access, and whose high level of scholarship we hope will inspire scholars, both emerging and established. Above all, it is the alliance between the Foundation and institution that is to be celebrated in this catalogue, along with a generosity that we hope will inspire others and continue to transform the museum for generations to come.

**Michael Govan**

CEO and Wallis Annenberg Director, Los Angeles County Museum of Art



A project of this scope is impossible to accomplish without the contributions and support of a team of individuals. As primary authors, J. Patrice Marandel, Chief Curator Emeritus, European Painting and Sculpture, and Amy Walsh, former Curator, European Painting and Sculpture, were committed to setting a high standard of scholarship for each of their entries. By absorbing and synthesizing decades, often centuries, of publications, they have placed many of these artworks in a new light. Several additional experts joined this core group, and I thank them deeply for their contributions. Anne-Lise Desmas, Senior Curator and Department Head of Sculpture and Decorative Arts at the J. Paul Getty Museum, Los Angeles; Ellen Dooley, former Assistant Curator, Latin American Art, LACMA; Mary Levkoff, Museum Director, Hearst Castle, San Simeon; and Arthur K. Wheelock, Jr. (Retired), Curator of Northern Baroque Paintings, National Gallery of Art, Washington, DC, all generously shared their expertise, and the catalogue has benefited immensely from their contributions. Joseph Fronek, Hannah and Edward Carter Senior Conservator, Paintings, and Head of Paintings Conservation at LACMA, has worked with the collection for the past three decades. This sustained connection to the paintings not only informs his Technical Reports but also has provided all of us with a more meaningful understanding of these special projects.

Many other colleagues at LACMA have touched this catalogue in one way or another over its multiyear process, but there are a few whose efforts have gone above and beyond. Nancy Thomas, Senior Deputy Director, Art Administration and Collections, managed the team through the first critical phases of the project. Staff at our research library were immensely accommodating and supportive throughout the years, above all, Douglas Cordell, Librarian, and Jessica Gambling, Project Archivist. Naoko Takahatake, Curator of Prints and Drawings, provided crucial editorial expertise in the final phase of the project. Research assistance was cheerfully provided in the final year by David Bardeen, Mellon Graduate Fellow, Lauren Churchwell, Mellon Undergraduate Fellow, and Diva Zumaya, Annenberg Curatorial Fellow, all in the Department of European Painting and Sculpture.

Our editor, Ann Lucke, has provided a consistently high level of editorial practice, as well as the keen eye required for a catalogue of this scope. We are grateful for her unwavering commitment to this multiyear project, as well as her flexibility in its final stages. Lorraine Wild and Xiaoqing Wang at Green Dragon Office designed a book with deep thought and historical resonance while maintaining its aesthetic integrity and readability across multiple platforms. Fronia W. Simpson’s meticulousness and attention to detail as proofreader have proved invaluable. I also wish to thank David Luljak, indexer, Carly Ann Rustebakke, Rights and Reproductions Coordinator, and the Photo Services Department led by Peter Brenner, for the beautiful photography. Tricia Coché, Administrative Assistant, Publications, and Melissa Pope, Senior Curatorial Administrator, European Painting and Sculpture, have both lent important administrative support to this project. I am most grateful to our publisher, Lisa Gabrielle Mark. Without her profound ability to problem solve, her exceptional editing skills, her patience, and, above all, her positive attitude, these three volumes would not have been realized.

In the end it is The Ahmanson Foundation’s sustained dedication to the European Painting and Sculpture Department, the museum, and the citizens of Los Angeles that has allowed us the opportunity to present a catalogue of such breadth and depth. It has been a privilege to be able to bring this work to completion.

**Leah Lehmbeck**  
Curator and Department Head, European Painting and Sculpture

Provenances, Exhibitions, References, and Technical Reports for each entry appear in the appendix. Exhibitions and References are given in abbreviated form, with full listings appearing in the bibliography at the conclusion of the book. If there is no exhibition history or references, the section has been eliminated. For the provenance, we have adapted the format suggested by *The AAM Guide to Provenance Research* (Washington, DC, 2001). The provenance is listed in chronological order, beginning with the earliest known owner. Life dates, if known, are enclosed in parentheses. Dealers and agents are enclosed in brackets to distinguish them from private owners. Auction house sales are enclosed in parentheses. Relationships between owners and methods of transactions are indicated in the text and clarified by punctuation: a semicolon is used to indicate that the work passed directly between two owners (including dealers, auction houses, and agents), and a period is used to separate two owners if a direct transfer did not occur or is not known to have occurred. Uncertain information is preceded by the terms “possibly” or “probably.” Technical Reports are given for all paintings, with the exception of French oil sketches from the Ciechanowiecki collection.

ENTRY AUTHORS

**Anne-Lise Desmas** [ALD]  
Senior Curator and Department Head, Sculpture and Decorative Arts, The J. Paul Getty Museum

**Leah Lehmbeck** [LL]  
Curator and Department Head,  
European Painting and Sculpture, LACMA

**Mary Levkoff** [ML]  
Museum Director, Hearst Castle

**J. Patrice Marandel** [JPM]  
Chief Curator Emeritus, Department of European Painting and Sculpture, LACMA

**Amy Walsh** [AW]  
Former Curator, Department of European Painting and Sculpture, LACMA

Technical Reports by **Joseph Fronek**, Hannah and Edward Carter Senior Conservator, Paintings, and Head of the Department of Paintings Conservation, LACMA





# A Model Partnership

Leah Lehmbeck

After being asked to lend their opinions on Rembrandt's early masterpiece, *The Raising of Lazarus* (vol. 3), a group of world-renowned art historians, including Jakob Rosenberg, Egbert Haverkamp-Begemann, John Pope-Hennessy, René Huyghe, and John Walker, weighed in enthusiastically. Deeming it "excellent," a "Rembrandt of the highest quality" in "magnificent condition," Rosenberg notably told Walker that he had wished he could get it for the National Gallery of Art, where Walker was at that time director.<sup>1</sup> Four years later the Rembrandt was one of the first gifts from The Ahmanson Foundation to enter the collection of the Los Angeles County Museum of Art, a painting that set the tone for acquisitions over the following forty-five years. These donations would generate numerous similar assessments of the museum's growing collection: in 1977 Pierre Rosenberg, the longtime director of the Musée du Louvre, exclaimed that LACMA's signature *The Magdalen with the Smoking Flame* (vol. 2) by Georges de La Tour was "a brilliant acquisition," and twenty years later, the very public auction win of Michael Sweerts's masterwork *Plague in an Ancient City* (vol. 3) inspired dozens of letters of congratulations from museum colleagues, one of whom thought its quality and rarity warranted "a fight to the death." Year after year and gift after extraordinary gift, The Ahmanson Foundation's sustained commitment to LACMA's collection of European painting and sculpture transformed it into one of the best and most respected in the world.

The Rembrandt was actually one of two paintings to enter the collection as the first gifts from The Ahmanson Foundation, donated in 1972. In addition to the Dutch master's magnificent early work on panel, a relatively modest collaborative work by David Teniers the Younger and Jan Davidsz. de Heem (vol. 3) also joined the collection. Both paintings were exceptional because they came from Howard F. Ahmanson's private collection and were Northern European, an area that was a strong collecting focus for Ahmanson's good friend Edward Carter but not for Ahmanson himself. Carter was the founding president of LACMA's board, the man responsible for bringing LACMA to Ahmanson's attention, and together they were the driving force in establishing the museum in its new home on Wilshire Boulevard in 1965.

Following these two paintings, The Ahmanson Foundation has gone on to support the acquisition of more than 130 paintings and sculptures of European art to date, by all measures a consistency of support unequaled in other American museums. Notably, nearly all of the additions to the collection were suggested by the museum's curators, who, at the encouragement of the Foundation, have looked to complement LACMA's existing holdings, reinforce areas of strength, and maximize opportunities for growth with an eye toward masterpieces—works of art that are powerful, meaningful, and transformative. In addition to supporting major acquisitions, the Foundation has nurtured the museum's efforts to build its collection through a parallel commitment to conservation, the research library, and education. This kind of collaboration is extremely rare in the museum world: not only is it reflective of the Foundation's position as a supportive entity rather than as an individual with a personal agenda, but also it is a result of The Ahmanson Foundation's sustained commitment to the



museum. The continued success of the partnership stems from both the museum and Foundation sharing the belief that the lives of our communities are improved by being exposed to great art.

The nucleus of the Ahmanson gifts is sixteenth-, seventeenth-, and eighteenth-century French and Italian paintings. An early acquisition that exemplifies the taste and staggering quality of these gifts and is one of LACMA's most beloved paintings is Georges de La Tour's *The Magdalen with the Smoking Flame* (vol. 2). Mary Magdalen, who, having renounced all earthly temptations, gazes transfixed at the flame of an oil candle: a hushed moment of contemplation balanced by the sharp contrast of light and dark. Universally recognized as the first of four versions painted by La Tour—the other examples are held at the Musée du Louvre, Paris, the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, DC—LACMA's painting is in the finest condition of the group. After arriving at LACMA, the painting received a light cleaning that removed decades of dirt, revealing even subtler shifts in illumination and, even more remarkably, a signature, making it one of only eighteen signed works in the world by the enigmatic artist.

Unknown until its rediscovery in the early 1970s, the painting was acquired just five years into the relationship with The Ahmanson Foundation. Its acquisition immediately elevated the young museum and signaled the extraordinary opportunities the partnership was going to allow. The director of the museum at the time, Baroque scholar Kenneth Donahue, had identified a weakness in the museum's seventeenth-century French art holdings and presented the La Tour as a critical step in addressing that shortcoming. After the work's successful acquisition, Donahue guided the Foundation through the first defining decade of its partnership with LACMA, and a list of extraordinary acquisitions followed, including paintings by Jean-Siméon Chardin, Frans Hals, Fra Bartolomeo, Guido Reni, and Paolo Veronese, which remain today some of the museum's most impressive paintings. In later years potential gifts were brought to the Foundation's attention by curators of the Department of European Painting and Sculpture, among them Scott Schaefer, Philip Conisbee, Peter Fusco, Mary Levkoff, Richard Rand, and, most recently, J. Patrice Marandel, whose twenty-five years as curator has profoundly shaped the collection.

From the first, The Ahmanson Foundation insisted that its gifts come to the museum without restrictions, expecting them to be integrated into the rest of the collection; art is not about those who advocate for it but about the public to whom it ultimately belongs. A result, however, of the high quality of these paintings and sculptures is that they are imbued with an appeal recognized well beyond the geographic boundaries of the County of Los Angeles. They have been on loan to dozens of prestigious national and international institutions and included in exhibitions and scholarly publications in multiple languages worldwide. It is as though the paintings come alive when they enter the museum's collection and the institutional apparatus takes hold. New scholarship is developed, conservation discoveries are made, and there are incredible opportunities to write new art histories with these acquisitions at the very center.

Today, the seventeenth century is a defining strength of European art at LACMA. Masterworks by Italian, French, Dutch, and Spanish painters and sculptors fill the galleries, particularly by artists going to and from Rome during its final peak of religious and cultural influence. Many of these are Ahmanson gifts. In addition to La Tour, paintings and sculpture by Alessandro Algardi, Gian Lorenzo Bernini, Valentin de Boulogne, Pietro da Cortona, Domenichino, Hendrik Goltzius, Reni, Michael Sweerts, and Simon Vouet make up this distinguished part of LACMA's collection.

The two competing artistic styles in early seventeenth-century Rome are typified, on the one hand, by Caravaggio and his followers, with their attention to naturalism and dramatic lighting, and on the other, by a group of Bolognese painters led by the Carracci with an aim to reengage classicism. Both are well represented in the collection, with the stronger examples belonging to the Caravaggesque type. The museum's Caravaggisti are led by La Tour—although there is no proof that the artist ever visited Rome—followed by paintings by Valentin, Carlo Saraceni, Gerrit van Honthorst, Giovanni Baglioni, and others. Two works by Guido Reni represent the classicist mode of painting in Italy during the same period, as do paintings by Domenichino and Sweerts. Reni's colorful capriccio *Bacchus and Ariadne* (vol. 1), gifted in 1979, with its stagelike and conspicuously modern composition, is a modest example, whereas his exceptional *Portrait of Cardinal Roberto Ubaldini* (vol. 1), acquired in 1983, is an exclamation of the style championed by the authority of the church. The sitter is positioned in his study, seated sturdily upright in the magnificent vestments of his office, before an imagined classical landscape. As a diplomat for the church, Ubaldino is presented as a monumental expression of power, formality, and classical refinement.

The Baroque artist Gian Lorenzo Bernini transcends the art historical dichotomies of the seventeenth century and stands as a giant above all. As an architect of considerable significance, Bernini transformed Rome through major building projects, most prominent among them the embellishments made to the basilica of Saint Peter's. His greatest achievements, however, are his moving portrayals in marble. Most of his masterpieces remain in his adopted city, but a recently discovered bust presented an exceptional opportunity to allow the museum to acquire a work by the master and to showcase, if modestly, Bernini's outstanding skill. Balancing the restraint of Reni's portrait, Bernini's expressive execution of an unidentified gentleman (vol. 1) simultaneously pronounces the liveliness of the sitter and the artist's technical brilliance. The sitter's parted lips, the turn of his head, and the opposing sweep of his tunic, along with the informality of his unclasped button, offer a strong counterpoint to Ubaldini's rigidity. Given in honor of LACMA's 50th anniversary, the acquisition of the Bernini made international headlines even before the sculpture came to Los Angeles. Its naturalism is a standout in our galleries.

Measured alongside the profound depth of our Baroque holdings, gifts of Renaissance painting and sculpture have been fewer in number. Predominantly acquired in the early years of the Foundation's involvement, they nevertheless remain stunning highlights in our galleries. Their smaller number can be attributed to several factors, most notably the fact that LACMA began collecting in this area relatively late, and such masterpieces simply have not come up on the market as often. Early purchases in 1974 of a magnificent pair of Veronese allegories of navigation (vol. 1) anchor the center of our Renaissance gallery, along with other Ahmanson gifts by Titian and Giorgio Vasari.

In 2007 an unexpected opportunity arose to acquire a significant Renaissance work: *Madonna and Child in a Landscape* by Cima da Conegliano (vol. 1), donated in honor of Robert Ahmanson, Howard's nephew, president of The Ahmanson Foundation after Howard's death, and a lover of Renaissance art. It was Robert who had formalized LACMA as a beneficiary of such incredible generosity. An appropriate celebration of Robert's unwavering dedication to the museum, the moving painting presents the beginnings of the Renaissance in Venice. Its northern Italian light and palette, its break from the hieratic Gothic style initiated by another Ahmanson artist, Jacopo Bellini, as well as its northern European-like landscape are testament to Cima's important place in the narrative. Exquisitely painted, LACMA's version is one of several of this subject by the artist in public collections throughout the world, including the National Gallery, London, the Hermitage, Saint Petersburg, and the Louvre, Paris. As with the La Tour, LACMA's *Madonna and Child in a Landscape* has been accepted as one of the earliest and strongest versions of the composition. Today, Cima's painting marks the starting point of the public's visit to the European Painting and Sculpture Galleries.



The eighteenth-century acquisitions that have materialized through the collaboration between the Foundation and the museum are not only numerous, as with works from the seventeenth century, they are also remarkably monumental in scale. *Stair and Fountain in a Park* by Hubert Robert (vol. 2), which reveals a contemporary mash-up of imagined Rome and eighteenth-century France, in its exceptional size encourages the viewer to enter the fanciful scene. By contrast Pompeo Batoni’s accomplished *Portrait of Sir Wyndham Knatchbull-Wyndham* (vol. 1) presents the subject in the contrived pose of the antique sculpture the *Apollo Belvedere*, one element among many that creates a stagelike composition which asks us to look but remain at a distance. The wild storm of fabric, body, and hair in Ludovico Mazzanti’s equally impressive *Death of Lucretia* (vol. 1) proves a dramatic counterbalance to this staid depiction of an Englishman.

Corresponding monumental sculpture anchors the French and Italian eighteenth-century collection. A pair of life-size allegorical sculptures by Giovanni Baratta (vol. 1) express the commitment of the museum to sculpture, which is exceptional in every sense. Throughout its history, beginning with legendary art historian William Valentiner’s arrival at the museum in 1948, LACMA has made a concerted effort to collect sculpture in addition to painting, and our collection now ranks among the best in the world. The Barattas build on that strength, as does Jean-Antoine Houdon’s life-size plaster of his masterpiece, *Seated Voltaire* (vol. 2). The aging playwright stood against monarchy, for civil liberties, and for the separation of church and state, and his play *Brutus*, recalling the moment of the installation of the Roman Republic, was fundamental to the French Revolution. As a result the *Voltaire* resonates with the subjects of two other Ahmanson gifts, the Mazzanti *Death of Lucretia* and Ludovico Lombardo’s magnificent bronze bust of Junius Brutus (vol. 1), both of which also portray figures in the founding story of Rome. Connections between artworks, across time and media, illuminate the ability of a foundation with a decades-long commitment to the museum to forge these relationships across galleries.

One of the requisite characteristics of the Ahmanson gifts is that each, at the time of its donation, makes the permanent collection stronger, either by addressing a major lacuna or by making an area of collecting more complete. It is perhaps the largest Ahmanson gift in number—a group of forty-six French oil sketches—that showcases best the integrative nature of these donations.<sup>2</sup> Ranging from the seventeenth to the nineteenth century and encompassing different degrees of finish, this group of paintings entered the collection in 2000. It includes the magnificent *Raising of Lazarus* by Jean Jouvenet (vol. 2), Baron Gérard’s fascinating political interpretation *The 10th of August, 1792* (vol. 2), and François Boucher’s ethereal representation of the now-destroyed tomb of Pierre Mignard (vol. 2). Together, the oil sketches demonstrate a wide range of artistic processes—dramatically, sometimes playfully, revealing an artist’s steps from conception to finished work. Individually, they suggest either something made before—or something made after—a final, finished work. Artistic development is as present in these works as memory and commemoration, a generous window into the artist’s working methods. As a group the oil sketches bind the European works of art at LACMA together. By touching on various edges of the museum’s collection over three centuries, they allow the museum to convey multiple, and more revealing, narratives.

Before the purchase of this collection of French oil sketches by the Foundation for LACMA, Patrice Marandel had been involved with it for over three decades, well before he had begun his work at the museum. While this was perhaps the longest involvement with an acquisition candidate before its eventual addition to the collection, the standard acquisition process is nevertheless well considered. Time is needed to deliberate the work of art for historical significance, its importance to the museum, and its quality and condition.

It is, however, exceptions to this process—when a major painting is bought at public auction—that reflect the purest testament of the dedication of The Ahmanson Foundation to LACMA. Because buying at auctions means prices are not fixed, and the time between identifying an appropriate object for the collection to its purchase is extremely contracted, this type of gift reflects the faith of the Foundation in our shared goals. About every ten years, an opportunity arises that cannot be missed, and in this manner the museum acquired Hendrik Goltzius’s masterpiece *Danaë Preparing to Receive Jupiter* (vol. 3), Jacques-Louis David’s rare *Portrait of Jean-Pierre Delahaye* (vol. 2), and, arguably the boldest acquisition of the three, Michael Sweerts’s *Plague in an Ancient City* (vol. 3).

The Flemish artist Sweerts has a much less recognized name than Goltzius or David, and he is best known for executing modest, sensitive portrayals of lower-class daily life in Baroque Rome. *Plague in an Ancient City*, however, is neither humble in scale nor reflective of mundane happenings in the Eternal City. The exact meaning of the mercurial scene remains unknown, as do the circumstances of what was likely to have been its commission, given a composition of such expansive scope. What is universally understood is that the painting’s handling and unbroken dedication to classicism assure its position as a masterwork. Indeed, since the first decade of the nineteenth century, it was thought to be a painting by the indomitable Nicolas Poussin. After its acquisition congratulatory letters poured into LACMA from curators and institutions celebrating the successful purchase, all of them noting appropriately that “The Ahmanson Foundation is to be congratulated for supporting such brilliant acquisitions.”

Every year since 1972, one or more highly accomplished masterwork of painting and sculpture has entered LACMA’s collection, gradually transforming the European art galleries from those befitting a respectable regional museum to one of international renown. Each of these gifts transmits the aims of the Foundation: that these masterpieces were meant to elevate the public, the status of the museum, and therefore the city itself. By addressing each one of the gifts bought over the last forty-five years, this comprehensive catalogue is intended to share the rich history of the collection with a new generation of visitors, scholars, and donors. Our relationship with the Foundation is exemplary: this three-volume catalogue is at once a testament to that enduring partnership, an opportunity to share the model to inspire others in their support and in their reach for masterworks, and, finally, a pronouncement of profound gratitude.

NOTES

1 Memo dated 12 November 1968. Rembrandt object file, Department of European Painting and Sculpture, LACMA.  
2 This was the largest number of gifts given at once to the Department of European Painting and Sculpture. The remarkable donation of the Heeramanek Collection of western and central Asian art, made by The Ahmanson Foundation in 1981, consisted of more than 1,000 works.



# Seventeenth Century

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*A Musical Party* is one of Valentin de Boulogne’s most successful paintings of musicians performing in a tavern, a subject popularized by Bartolomeo Manfredi (1582–1622) and his followers in Rome.<sup>1</sup> Arriving in Rome approximately four years after the death of Caravaggio in 1610,<sup>2</sup> the French painter was drawn to the work of Manfredi, Caravaggio’s closest follower. Valentin would be the most prominent member of a group of mostly Northern artists who followed what the German painter and author Joachim von Sandrart termed the “Manfredi Method,”<sup>3</sup> characterized by “strong contrasts of light and shadow that forcefully separate the figures from a dark background and flesh tones enhanced by aggressive and strong coloration” (fig. 1).<sup>4</sup> Manfredi’s tavern compositions became the starting point for Valentin’s most identifiable subject. Between 1616 and his death in 1632, Valentin painted at least eleven variations of the theme.

In *A Musical Party*, Valentin adopts Manfredi’s general composition, coarse figure types, and details, such as the ancient sarcophagus that serves as the table around which the musicians gather.<sup>5</sup> Valentin, however, modifies and expands the Italian’s repertoire of types, introducing young cavaliers in breastplates and feather berets, drinkers, and gypsies.<sup>6</sup> Valentin’s paintings are also distinguished by the subtle atmosphere, which suggests depth by shrouding the background figures in shadow, illuminating only those elements that help to tell the story. The brightest colors are reserved for the foreground. *A Musical Party*’s light raking across the informal gathering of five musicians illuminates their faces and hands and focuses attention on the lute player, who is dressed in a brilliant red doublet and plumed hat. Although connected by diagonals suggested by gesture and light, as in other paintings of the late 1620s by Valentin, the figures appear absorbed by their inner thoughts and remain emotionally disconnected, contributing to the melancholic tone of the painting. Only the flutist directly gazes at another figure, the lute player, who appears to be the leader of the group. His colorful costume, plumed hat, steel gorget, and sword, typically associated with soldiers of

fortune, may indicate that he is a member of an aristocratic or ecclesiastical household who was allowed to carry a sword in Rome during the seventeenth century.<sup>7</sup>

Scenes of half-length figures performing music in rustic taverns by Valentin and other followers of Manfredi merge sixteenth-century Venetian scenes of musical parties with sixteenth-century Flemish paintings and prints of figures, often elegantly dressed, drinking or playing music in taverns or brothels. Low-life subjects were popularized in Rome by members of the Bentveughels, an association of Northern artists, who established themselves in the papal city in 1623 in opposition to the Academy of Saint Luke and produced scenes of Roman street life. A member of the notoriously rowdy group, Valentin, who was given the name Innamorato, or lover, a reference to a favorite character in the popular commedia dell’arte, was no stranger to tavern life in Rome. According to his contemporary Giovanni Baglione, Valentin died after falling into the freezing water of the Fontana del Babuino as a result of overindulging in drink and smoke.

The appeal of Valentin’s coarse musical party, probably painted between 1623 and 1626,<sup>8</sup> over thirty years after Caravaggio’s paintings of chamber concerts performed by effete young men dressed in pseudo-antique pastoral costumes, reflects a different aesthetic but apparently appealed to a similarly sophisticated audience, which was also attracted to the street scenes of the Bentveughels.<sup>9</sup> Although some tavern scenes by Valentin and his contemporaries can be interpreted as allegories or related to the popular theater<sup>10</sup> without any specific iconographic references, this work appears to have no extended meaning. Painted for a sophisticated collector, it probably was intended to be displayed in a room in a Roman private residence where actual musical performances took place, even though around the time Valentin executed the painting, the practice of music and the choice of instruments was changing.<sup>11</sup> According to Vincenzo Giustiniani (1564–1637): “At this moment in time, musical activity has decreased in Rome. It is no longer practiced by gentlemen nor do people



sing together *a libro* as they used to in years gone by,” and musical performances increasingly were left to professional musicians.<sup>12</sup> Giustiniani also reported that although “in the past the lute was also much in use . . . this instrument is almost completely abandoned since the theorbo has been introduced.”<sup>13</sup> Valentin’s *Musical Party* thus, apparently accurately, represented not only a different class of musicians performing in a tavern, but also socially outmoded part music performed on outdated instruments.

The popularity of the theme of musical gatherings indicates that many may have been painted for the market. The number of contemporary copies of Valentin’s *Musical Party* suggest, however, that it was well known and thus probably in a prominent private collection. The earliest record of LACMA’s painting is the 1727 inventory of the collection of the duc d’Orléans at the Palais-Royal in Paris, where *La musique* hung in the *Chambre des Poussins*,

together with another painting by Valentin known as *Les quatre âges*.<sup>14</sup> Regent for Louis XV, Philippe II d’Orléans (1674–1722) was a passionate amateur of the arts and sciences and undoubtedly was attracted by the musical subject, as his court played an important role in the renewal of interest in Italian music in France. About 1701, approximately the same time that he acquired Valentin’s *La musique*, the duke began to assemble a unique cadre of Italian musicians and Frenchmen trained in the latest Italian techniques.<sup>15</sup> While the painting was in the collection of the duc d’Orléans, a horizontal strip of canvas about five inches wide was added to its top. A print made of the painting when it was sold from the duke’s collection in 1798 includes the additional canvas, and similar additions to Caravaggesque paintings reflect the distaste of later connoisseurs for their compact compositions. **AW**



Fig. 1

Fig. 1 Bartolomeo Manfredi, *Tavern Scene with a Lute Player*, ca. 1621. Oil on canvas, 51  $\frac{1}{8}$   $\times$  74  $\frac{3}{4}$  in. (130  $\times$  190 cm). Private collection



## Claude Lorrain (Claude Gellée)

(1604, Champagne–1682, Rome)

*Pastoral Landscape with a Mill*, 1634  
Oil on canvas, 23 × 32 5⁄8 in. (59 × 82.8 cm)

Gift of The Ahmanson Foundation  
M.86.259



In *Pastoral Landscape with a Mill*, dated 1634, Claude Gellée, known as Claude Lorrain, or simply Claude, employs light and anecdote to create the impression of evening. Light emanating from the late afternoon sun at the far left behind the massive tree-covered, rocky hill illuminates two shepherds resting in the center foreground and strikes the left side of a tall, slender tree and the crisply defined rocks, plants, and goats in the foreground, casting their right sides in shadow. Sunlight reappears in the far distance, backlighting the trees on the dark hill and softly defining the distant hills and mountain that appear to be shrouded in the evening mist. With cardinals, popes, and kings as patrons, the seventeenth-century painter introduced a widely admired and influential concept of landscape painting in which the major protagonist is the light that animates and integrates the composition. This focus influenced landscape painters for the following two centuries.

In addition to atmospheric perspective, Claude employs color, reflected light, and the careful placement of figures to define space and integrate his composition: the brilliant blue of the sky in the upper left is repeated in the dress of the shepherdess, and the rust-red jacket of the shepherd also defines the mill nestled against the dark hillside. Light reflections draw attention to compositional elements that subtly guide the viewer into and through the landscape. Flickering light suggests water carried by the long, wooden sluice to the watermill, while light faintly defines the water as it falls over the rocky hillside into the millpond. Sunlit goats descending the hill in the left foreground direct attention to the donkey laden with a pack being led up the path to the mill. Between the vertical accents of the piping shepherd and the slender tree, reflected light suggests that the water continues toward a distant bridge, which runs parallel to the picture plane. Two figures crossing the bridge help to establish the pictorial depth, while a rider seen from the rear as he moves toward the bridge aids in visually linking the foreground to the distance. Already in this landscape of the mid-1630s can be seen the genesis of Claude's strategic placement of figures and animals to lead the eye through an open landscape, which would be adopted by other artists, including Jan Both (1610–1652), who returned from Rome to the Netherlands in the early 1640s and had a formidable influence on Dutch landscape painting.

The picture is characteristic of Claude's works from the early part of the 1630s, when he was still establishing his signature style,<sup>1</sup> influenced by the paintings of Filippo Napoletano (1587–1629) and especially such Northern artists living in Rome as Paul Bril (1554–1626) and Bartholomeus Breenbergh (1598–1657). The massive, dark, rocky hill covered with billowing cauliflower-like foliage dominates the left half of the composition, while at the right Claude provides a dramatic view to the far distance shrouded in mist and anchored in the foreground by a tall slender tree. The composition of the landscape is closely related to another early work by Claude, *Italian Landscape* (Cleveland Museum of Art), but the positioning of the figures and the inclusion of the tall tree isolated in the foreground distinguish it from the Cleveland painting. The small scale of the figures placed in the center foreground and of the goats, the watermill sheltered by the hillside at the left, and the cascading water recall the compositions of Joos de Momper (1564–1635) in such paintings as *Mountainous Landscape with Figures and a Donkey* (n.d.; State Hermitage Museum, Saint Petersburg, inv. no. ГЭ-448). The popular works of the prolific Flemish painter, who was closely associated with Paul Bril in Rome in the early 1580s, would have been well known to Claude.

Two shepherds resting in the foreground near their flocks help to define the idyllic mood of the landscape, recalling the idealized world of the *Georgics*, in which the first-century B. C. Roman poet Virgil expounds the joys of the country, emphasizing the calm security of rural life, far from battle and the confusion and stress of the cities and courts. The *Georgics* enjoyed a revival and spawned a new genre of vernacular literature and interest in landscape during the late sixteenth and seventeenth centuries, when the concept of living in harmony with nature again offered an escape from the conflicts of contemporary life. In contrast to Virgil's contemporary poem the *Eclogues*, which describes a Golden Age populated by Arcadian shepherds, the *Georgics*, like Claude's pastoral paintings, celebrates the familiar countryside characterized by peace, harmony, and prosperity and populated by contemporary shepherds. The idealized shepherds are clean and happy; they relax and play music and often dance. Within a few years, Claude would introduce biblical and mythological subjects to his landscapes, but here the subject is the pastoral mood created by the shepherds; the organized, measurable landscape; and the light. **AW**



## Antoine Coypel

(1661–1722, Paris)

*The Baptism of Christ*, ca. 1690  
 Oil on canvas, 53 <sup>5</sup>/<sub>8</sub> × 38 <sup>7</sup>/<sub>16</sub> in.  
 (136.2 × 97.6 cm)

Gift of The Ahmanson Foundation  
 M.90.154



Antoine Coypel belonged to a dynasty of painters. His father, Noël Coypel, was director of the French Academy in Rome between 1673 and 1675. From an early age, Antoine Coypel was trained in the French academic tradition, which privileged the study of antique sculpture and the example of the Italian painters of the Renaissance, Raphael in particular. Coypel rapidly obtained the honors and positions that marked a successful painter's career. By 1681, the artist, having already executed numerous commissions for the church, was received as a member of the Royal Academy of Painting and Sculpture and in 1685 was appointed to the house of Monsieur, brother of the king. His association with the Orléans family continued with the patronage of Philippe, Monsieur's son, who became regent after the death of Louis XIV in 1715.

French seventeenth-century painting is often considered to be dominated by Nicolas Poussin to the exclusion of other artists' schools. It was, however, far from being monolithic, and pupils at the French Academy in Rome were encouraged to look at the art of the Venetians, Titian among others, precisely because of their propensity to favor coloristic effects over *disegno*, or drawing. Theoretical debates on the art of painting were vivid among French artists and began at least as early as 1627 with the publication of Roger de Piles's *Dialogue sur le coloris* (*Dialogue on Colors*), a groundbreaking apology for Peter Paul Rubens. Coypel was receptive to de Piles's ideas but without abandoning his classical training. Not a fierce defender of "Rubenism," he was nonetheless an artist eager to bring the two traditions together.

In 1690 Coypel was among a group of six artists selected by the abbé Charles d'Aligre to provide paintings for his newly renovated abbey of Saint Riquier. *The Baptism of Christ* Coypel delivered for the project is still in situ in the chapel of Saint John the Baptist.<sup>1</sup> Coypel must have been pleased with his composition: he engraved it himself<sup>2</sup> and painted this slightly reduced version in LACMA's collection. It was not executed as a commission, as it remained in the painter's estate and was auctioned off in 1753 at the sale of his son Charles-Antoine Coypel, where it was bought in by his surviving son, Philippe Coypel. It is unknown when it entered the collection of La Live de Jully.

The iconography of the Baptism is well established, and Coypel follows almost to the letter its retelling by Matthew (3:16–17). God the Father and the dove of the Holy Spirit are present, as well as a swarm of angels and cherubim. The chiseled figures of Christ and Saint John suggest, however, that Coypel may have had in mind a sculptural rendition of the subject, such as perhaps Alessandro Algardi's iconic group of about 1646. Philip Conisbee has also noted how Coypel borrowed individual figures from Rubens's Medici cycle, then at the Palais du Luxembourg in Paris, and the most available source for artists interested in the Flemish artist.<sup>3</sup> The rich colors of Coypel's painting would, in fact, have immediately struck a contemporary connoisseur for their originality and their deep harmonies, evoking both the Venetians and Rubens and setting the painting firmly in the camp of the modernists. **JPM**



**Laurent de La Hyre**  
(1606–1656, Paris)***The Assumption of the Virgin***, ca. 1653  
Oil on canvas, 29 × 20 ¾ in.  
(74.9 × 52.7 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.3

Laurent de La Hyre portrayed the Assumption of the Virgin at least four times beginning with the monumental altarpiece signed and dated 1635 for the high altar of the church of the Capuchin convent on the rue Saint-Honoré, Paris (Musée du Louvre, Paris, inv. no. M1317).<sup>1</sup> The numerous depictions of the Assumption of the Virgin on altarpieces and the cupolas of churches in Catholic countries during the late sixteenth and early seventeenth centuries reflects the Counter-Reformation church's belief in the persuasive power of images to combat the Protestants' attack on the veneration of saints and the cult of Mary.<sup>2</sup> According to Catholic belief, the miraculous resurrection and Assumption of the Virgin's body and soul into Heaven was the prime exemplar of restored life after death, establishing the efficacy of the Virgin in the salvation of humanity and providing the promise that the faithful would be rewarded.<sup>3</sup> The fact that the Virgin's body had not decayed but was raised to Heaven whole was proof of her perpetual virginity and purity and the basis for her role as a powerful advocate for the salvation of sinful mortals. As the human mother of Christ and as one to whom those who sought his help and compassion appealed for intercession, she was the basis for the cult of the Virgin beginning first in the Eastern Church during the Middle Ages. Although celebrations of the Assumption of the Virgin on the fifteenth of August go back to at least the sixth century, especially in the Eastern Church, the Assumption was not officially recognized by the Catholic Church until 1950.

LACMA's small painting of the Assumption of the Virgin by Laurent de La Hyre is a highly finished, exact repetition of a larger painting in the Kunsthistorisches Museum, Vienna, of 1653–55 (Gemäldegalerie, inv. no. 613).<sup>4</sup> The lack of differentiation between the two versions indicates that the small painting is not a preliminary oil sketch, which typically differs to varying degrees in details and composition from the final painting. LACMA's painting, furthermore, has a rectilinear top, indicating that it was made after the curved top of the original was changed.

Seated on clouds, her arms outstretched to the sides, her head and eyes turned upward, the Virgin Mary appears to ascend quietly into Heaven, assisted by putti. Apparently oblivious to her lingering presence above them, the apostles

inspect her empty tomb and talk quietly among themselves. A man kneeling with his back to the viewer in the foreground draws the viewer into the painting. In his right hand he holds a rose, an emblem of the Virgin, which he has found among her abandoned shrouds in the empty tomb.

Executed about 1653–55, the paintings at LACMA and Vienna display the composition and the subdued tonality reflective of the calm classicism of La Hyre's late work, as well as the ideals of the Royal Academy of Painting and Sculpture, founded in Paris in 1648. La Hyre was one of the twelve *anciens* (professors) of the academy. His interest in the current debate about perspective is displayed by the low vantage point that emphasizes the Virgin rising above the apostles. The device also focuses attention on a few figures in the foreground, relegating subordinate figures whose diminished scale suggests spatial depth to the background. The somewhat elongated, mannered figures, related to La Hyre's early training, add to the subdued mood of the painting.

La Hyre's composition manifests the general French tendency toward clear, ordered compositions. The image also contrasts with the numerous boisterous Baroque interpretations of the subject by artists working in Rome, especially Annibale Carracci (1592; Pinacoteca Nazionale di Bologna, inv. no. 455) and artists influenced by him, including Domenichino, and Peter Paul Rubens (1626; Antwerp Cathedral), which depict the apostles responding dramatically to the sight of the Virgin being swept up into the sky. Although comparatively more subdued than these earlier examples, the version painted in 1635 by La Hyre, who never traveled to Italy, similarly incorporates rhetorical gestures and expressions and strong colors to dramatize the response of the apostles to the discovery of the Virgin's empty tomb and their awareness of her body rising above them. In his later, more classical version of the subject at LACMA, which relates to a sketch for the Assumption by Simon Vouet (n.d.; Musée du Berry, Bourges), La Hyre shifts the position of the tomb so that it projects into rather than parallels the composition and draws the attention of the quietly perplexed apostles and the viewer to the empty tomb, emphasizing the internal, psychological experience of the event.<sup>5</sup> **AW**



**Georges de La Tour**

(1593, Vic-sur-Seille–1652, Lunéville)

Provenance  
Exhibitions  
References  
Technical report

***The Magdalen with the Smoking Flame,***

ca. 1635–37

Oil on canvas, 46 ¼ × 36 ⅛ in.

(117 × 91.8 cm)

Signed lower right: *G. de La Tour*

Gift of The Ahmanson Foundation

M.77.73



**T**he *Magdalen with the Smoking Flame*, discovered in the early 1970s by Gilberte Martin-Méry, then director of the Musée des Beaux-Arts de Bordeaux, was first mentioned in passing in print by both Pierre Rosenberg and Jacques Thuillier in 1973, shortly after the retrospective exhibition devoted to Georges de La Tour at the Orangerie des Tuileries of 1972. It was, however, only in 1977, after its acquisition by the Los Angeles County Museum of Art, that it became a permanent part of the record on the artist. Since then, the signed painting has been universally accepted as a major addition to the growing corpus on the painter.<sup>1</sup> It has been featured in every monographic La Tour exhibition, as well as several thematic ones. It has also generated an abundant literature and triggered more questions than it has provided answers regarding La Tour himself, the meaning of the work, and its place within the artist’s disputed chronology.

It is well known that La Tour painted several versions of the repentant Mary Magdalen. Besides the Los Angeles version, three paintings of the same format (vertical) are known today: at the Musée du Louvre, Paris, the Metropolitan Museum of Art, New York (fig. 2), and the National Gallery of Art, Washington, DC (fig. 3). To this group must be added a horizontal picture of identical subject, which surfaced more recently on the art market (location unknown). The “Magdalens” constitute the most coherent group of nocturnes by Georges de La Tour that has come to us. All different, if related in subject matter, they have elicited much speculation regarding their respective dates, their relationship, and, above all, their significance.

Devotion to the Magdalen was widespread in seventeenth-century France, the country where, according to the saint’s hagiography, she died. Popular prayers, as well as theological treatises, referred to the saint as the ultimate example of penance, which in the visual arts triggered stark images of the saint in the desert, disheveled and contemplating a skull, a crucifix, and a book.<sup>2</sup> Another tradition represented the Magdalen at the time of her conversion, ecstatic as she renounces her past life and sheds her earthly belongings.<sup>3</sup> This opportunity for painters to depict feminine beauty while delivering a mild spiritual message was obviously not La Tour’s intention. In contrast, La Tour’s Magdalens are depicted as having already repented, rather than in the act of repenting. In them the

emotion that accompanied her conversion has given way to a calm similar to that of Saint Francis after he received the stigmata. Nothing reminds us of the Magdalen’s dissolute past: in contrast with La Tour’s own *Penitent Magdalen* at the Metropolitan Museum of Art, New York, there are no discarded jewels lying on the table or fallen on the ground; the billowing sleeve of her blouse strikes one by its simple beauty and not as the remnant of vain elegance; her hair, properly combed, contrasts with her unkempt appearance in traditional iconography. The youth of the sitter herself and her childish features belie the fact that she could even have had a previous, let alone dissolute, life. Unusual also is her outfit which, if not elegant, is properly cut out of rough cloth, evoking the stern habits of mendicant orders (including, in Franciscan style, the rope around her waist). She is sitting considering the instruments of her penance, painted with exacting realism: the skull, which in the Washington and New York Magdalens rests on a table, is here resting on her lap; a roughly hewn cross lies on the table as an affirmation of faith; the books have been opened and read and have provided food for thought; and a whip, used to mortify her own flesh, hangs from the table, a terrifying reminder of the physical aspect of spiritual exercises. The candle is, in Philip Conisbee’s words, “a glass jar of oil, in which a suspended wick is immersed. . . . The bright, steady flame emits curls of black smoke at the top. This is not a negligible detail if we are aware of contemporary emblem books such as the Jesuit Father Guileimus Hesius’ *Emblemata Sacra: De Fide, Spe, Charitate* (1636) wherein the smoke at the top of the flame is interpreted as signifying renunciation of the mortal life and aspiration for the beyond.”<sup>4</sup>

La Tour’s repetition of the subject (as well as its many contemporaneous copies) indicates that his original representation of the Magdalen resonated with his contemporaries, particularly in his native Lorraine. The region, where the devotion to the Magdalen had acquired a particular currency in the seventeenth century, was a center for theologians and members of religious orders to carry out lively debates. Two figures of the French Counter-Reformation were particularly influential in seventeenth-century Lorraine: Cardinal Pierre de Bérulle (1575–1629), a key figure in French mysticism, whose writings were widespread, and, perhaps even more important, Pierre Séguin (1558–1636), who led a hermit’s



life near Nancy. Séguin, who had a large following, promoted extreme forms of devotion, derived in part from the works and examples of Spanish mystics he had studied and practiced.<sup>5</sup> In this context, a now largely discounted suggestion made in 1972 by Hélène Adhémar<sup>6</sup> to establish a connection between La Tour's representations of the Magdalen and such convents as Notre-Dame du Refuge in Nancy, an institution established in 1624 (and approved by Pope Urban VIII in 1634) for the rehabilitation of Nancy's fallen women, would merit being cautiously revisited.

The chronology of La Tour's Magdalens has been the subject of much speculation. All experts agree that the Los Angeles composition is the earliest in the group (it is also the best conserved of all, making it more legible), datable to 1635–37, while its closest other version, the so-called Terff Magdalen at the Musée du Louvre, Paris, has been dated as late as 1642–44. In between, the “Fabius Magdalen” in Washington has been given a date of about 1635–40, and the psychologically very different “Wrightsman Magdalen” at the Metropolitan Museum, a date around 1640.

A document mentioned first by Jacques Thuillier<sup>7</sup> states that in 1641 the painter was trying to obtain back from the widow of Chrétien de Nogent a *Magdalen*, sold about 1637–38. In this document the insistence of La Tour on the fact that the painting was entirely by his own hand reveals the artist's popularity and the existence of copies (some by his son Etienne or other members of his studio) already during his lifetime. Olivier Bonfait has suggested that the mentioned painting could indeed be the Ahmanson Magdalen, the only signed version, which La Tour was eager to secure in order to make a copy of it—the “Terff Magdalen,” today at the Louvre.<sup>8</sup> **JPM**



Fig. 2



Fig. 3

Fig. 2 Georges de La Tour (1593–1652), *The Penitent Magdalen*, ca. 1640. Oil on canvas, 52½ × 40¼ in. (133.4 × 102.2 cm). The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles Wrightsman, 1978 (inv. no. 1978.517)

Fig. 3 Georges de La Tour (1593–1652), *The Repentant Magdalen*, ca. 1635–40. Oil on canvas, 44½ × 36½ in. (113 × 92.7 cm). National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Fund (inv. no. 1974.52.1)



## Louise Moillon

(ca. 1610–ca. 1696)

***Basket of Peaches with Plums and Quinces***, after 1641  
Oil on canvas, 26 × 33 ¼ in. (66 × 84.5 cm)

Gift of The Ahmanson Foundation  
M.2010.53



*Basket of Peaches with Plums and Quinces* is characteristic of the carefully balanced still lifes of fruit that Louise Moillon painted in Paris throughout her career. A basket of peaches appears in the center of a plain wood table between a pyramid of three golden quinces (pears) in the right foreground and deep purple plums at the left. Light cast from the upper left and slightly forward draws the disparate elements of the composition out of the darkness that shrouds them and defines the individual character of each: the firm surface of the plums and quinces and the soft, velvety texture of the peaches. Viewed from a relatively low vantage point, with the front edge of the table placed near the bottom of the picture and cast in shadow, the still life appears to sit comfortably on the table. Moillon suggests space and volume through the carefully orchestrated dark leaves extending from the basket of peaches and the quince leaves that fall over the edge of the table and disappear below the painting's frame. The curl of the dark green quince leaves veined with fine red lines suggests that they have begun to dry. A single dry leaf and water drops on the table contribute to the impression of transience.

Moillon's formal organization of the composition and her choice of carefully selected objects, especially the wicker basket through which fruit is visible, reveal her familiarity with contemporary Flemish still lifes. The daughter of Nicolas Moillon (1555–1619), a landscape and portrait painter and picture dealer who died when she was ten,<sup>1</sup> Louise Moillon was raised by her stepfather, the still-life painter and art dealer François Garnier (act. 1600–1658), whom her mother married in 1620. The comfortable bourgeois Protestant family lived in Paris on the Pont Notre-Dame, near the Saint-Germain quarter. In this lively neighborhood, which was popular among foreign, especially Protestant, artists from the southern Netherlands, she came in contact with the Flemish still-life tradition. Moillon, who had begun painting even before the death of her father in 1619, produced still lifes for sale by the age of twenty, when her mother died.<sup>2</sup>

Moillon's still lifes bear a resemblance to those signed by François Garnier during the 1630s and 1640s, but rather than having been influenced by her stepfather, about whom little is known, the precocious Moillon may have been the dominant artist.<sup>3</sup> Her paintings reflect the probable

influence of still lifes by the Antwerp painter Jacob van Hulsdonck (1582–1647), and her compositions are also similar to those of her contemporary Isaac Soreau (1604–after 1645), who may have studied with Hulsdonck.<sup>4</sup> As in the still lifes of Moillon, those by Hulsdonck and Soreau focus on a large, open wicker basket or plate of fruit placed in the center of a wood tabletop, the front edge of which is brought close to the foreground. Individual flowers, nuts, and pieces of fruit appearing to have fallen from the arrangements and the droplets of water that lie on the tabletop suggest transience. Decorative arabesques formed by grape leaves and stems help to unify the otherwise often stiff compositions of individually conceived and clearly delineated objects.

Moillon's debt to Hulsdonck is especially evident in her earlier paintings, such as *Still Life of Basket of Fruit and Bunch of Asparagus*, of 1631 (Art Institute of Chicago, inv. no. 1948.78), in which peapods and a bunch of asparagus balance each other in front of a wicker basket of fruit. Her sumptuous shadow and the dramatic light that help to define her compositions differ, however, from the light palette and clear, even light of the still lifes by Hulsdonck and Soreau and suggest the influence of the chiaroscuro treatment of light introduced by followers of Caravaggio. The variety of color and type of clearly defined fruit in the Chicago painting are typical of Moillon's early paintings. The year 1640, the date of her marriage to Etienne Giradot (de Chancourt), marked the introduction of her mature style.<sup>5</sup>

*Basket of Peaches with Plums and Quinces*, which is undated, is characteristic of Moillon's paintings produced after 1641. Although the compositional type remains the same, in the later paintings the color range is more restrained, and light and form are treated more sensually than in her earlier works. Only three types of fruit are included in LACMA's painting, and the range of colors is limited, producing a sober tonality.<sup>6</sup> While maintaining the plasticity of the forms, light suggests an enveloping atmosphere in which shadows seem to caress the fruit, filling the interstices with soft shadow. Set against a dark background, light selectively bathes the forms, softly blurring the edges of the peaches, while suggesting the firm flesh of the plums. **AW**



## Joseph Parrocel

(1646, Brignoles–1704, Paris)

*Scenes from Ancient History(?)*,  
 ca. 1690–95  
 Oil on paper laid on canvas,  
 6 × 11 5⁄8 in. (15.2 × 29.5 cm) each  
 Each signed on back (before relining):  
*parrocel pinxit*

The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.5–6



An eloquent exponent of the Rubenist movement, Joseph Parrocel left an impressive body of paintings in which descriptions of battles—both historical and fictitious—occupy a privileged position. Battle painting was an established genre in seventeenth-century Europe and was not necessarily intended to celebrate military victories. Rather, it was a platform used by painters to render action or speed and to show their ability to include in a single composition landscape, depictions of animals, such as horses in movement, and costumes. It was a complete art requiring a multiplicity of talents and as such was greatly appreciated. Earlier in the century, the genre had been brought to perfection in Italy by Jacques Courtois (Giacomo Cortese; 1621–1676), a French painter active mostly in Rome, where he enjoyed the patronage of the grandest aristocratic families.

Joseph Parrocel belonged to a family that produced artists beyond the eighteenth century. Little is known of his formative years. About 1667 the painter went to Rome and studied with Courtois. A visit to Venice—essential for a painter attracted to *colorismo*—is poorly documented but brought expected results. Back in Paris, Parrocel was rapidly admitted into the Royal Academy of Painting and Sculpture, but his style was at first considered impossible to reconcile with the formality required for royal commissions. Nonetheless, Parrocel eventually obtained royal support and provided impressive and large decorations for public buildings and for Versailles.

Although battle painting remained the genre upon which his reputation was established, Parrocel’s large oeuvre includes religious, historical, and genre paintings as well. The subjects of the two small oil paintings in the Ahmanson Collection have thus far not been identified. Their horizontal compositions and swift execution are typical of the art of Parrocel. The use of color in painting as an element equal to design to express feelings and emotions was at the center of the most heated critical debates in seventeenth-century France. Roger de Piles, the theoretician who most vehemently defended the supremacy of color over drawing, also praised the swift execution and unfinished appearance of some paintings. “Paintings which have been completed with extreme exactitude, often appear cold and dry,” he wrote in 1677, adding, “Not everything must appear in paintings but everything must be there.”<sup>1</sup> De Piles had in mind the execution of large and finished paintings, as the oil sketch and its aesthetics were not part of his discourse. One can wonder if the LACMA paintings are precisely oil sketches or small, autonomous paintings intended as cabinet pictures, as Parrocel’s technique does not vary substantially from oil sketch to finished picture. Jérôme Delaplanche, author of the monograph on the artist, has confirmed a late date for these paintings, suggested by this author in previous publications, and ascribes them to the years 1690–95. **JPM**



## Philippe de Champaigne

(1602, Brussels–1674, Paris)

*Saint Augustine*, ca. 1645  
Oil on canvas, 31 × 24 ½ in.  
(78.7 × 62.2 cm)

Gift of The Ahmanson Foundation  
M.88.177



Philippe de Champaigne, a Flemish painter who spent his career in France, portrays Saint Augustine holding a flaming heart in his left hand and a quill pen in his right. He turns from his writing desk and regards a flash of golden light within which is inscribed the word *Veritas* (truth). The brilliant blaze of light appears above a lectern on which is a Bible opened to a page inscribed with *Biblia Sacra*. The force of golden lines projecting from the light toward Saint Augustine appears to have caused the corner of a page of the Bible to bend forward, while flames from the burning heart are drawn to the halo of flames surrounding the saint's head. Beneath Saint Augustine's foot are the heretical texts of his contemporary adversaries Pelagius (354–420 or 440) and his followers, Caelestius and Julian of Eclanum (ca. 386–ca. 455).<sup>[1]</sup>

Saint Augustine (354–430), one of the four Fathers of the Roman Catholic Church, appears in his role as the bishop of Hippo (Africa). Augustine wears a long white alb with tight sleeves, over which is a richly embroidered gold dalmatic and a cape held together by a clasp with the head of Christ. Along the borders of the cape are images of saints holding books and their attributes portrayed as if in architectural niches: on Augustine's proper right shoulder is Saint Peter holding the keys to Rome. The sixteenth-century Spanish ecclesiastical robes, like the Turkish rug covering the desk, were probably studio props.<sup>[2]</sup>

In the 1992 addendum to his catalogue raisonné of Champaigne's work published in 1976, Bernard Dorival dated the painting to about 1630. However, Philip Conisbee's suggestion of a date in the mid- to late 1640s is more convincing.<sup>[3]</sup> Lorenzo Pericolo suggests that Champaigne created the painting about 1642 as part of a hypothesized commission to portray the four Fathers of the Church in separate paintings. The four pictures would have been based on paintings in medallions within the center of the four pendentives supporting the cupola of the church at the Sorbonne, for which he had been commissioned by Cardinal Richelieu and had executed between 1641 and 1644.<sup>[4]</sup> Pericolo notes the close resemblance of the painting of Saint Jerome (private collection), which is similar in size and thought to be the companion of the Saint Augustine at LACMA, and the Sorbonne representation of Saint Jerome (Church of the Sorbonne, Paris).<sup>[5]</sup> However, the composition and iconographic emphasis of Champaigne's representation of Saint Augustine now at LACMA differ significantly from the Sorbonne painting and suggest his close contact with the leaders of Port-Royal des Champs, the center of Jansenism, the Catholic theological movement that followed the rigorous teachings of Augustine of Hippo.

The spiritual leader and confessor of the abbey of Port-Royal was Jean du Vergier de Haurann (1581–1643), abbé de Saint-Cyran. A patron and correspondent of Cornelis Jansen (1585–1638), Saint-Cyran encouraged his

friend to write *Augustinus*, the source of Jansenist teachings, which was published posthumously in Amsterdam in 1641 and in Paris in 1642. At the request of Saint-Cyran, who was imprisoned by Cardinal Richelieu in 1638 for his Jansenist beliefs, Antoine Arnauld (1612–1694) assumed the role of defender of Jansen against accusations of heresy.<sup>[6]</sup> Arnauld was one of a small group of *solitaires* who lived in the countryside near the abbey of Port-Royal, where his sister Mère Angélique Arnauld was abbess and other members of his family were actively involved.<sup>[7]</sup>

Champaigne's association with Port-Royal and especially with members of the Arnauld family appears to have begun in the early 1640s.<sup>[8]</sup> Although Jansen's controversial book does not appear in the posthumous inventory of Champaigne's library, a number of books by Antoine Arnauld and his brother Robert Arnauld d'Andilly, known as D'Andilly (1589–1674), are included.<sup>[9]</sup> In addition to painting portraits of the Arnauld family and other members of the Port-Royal community, in 1648, the year his two daughters entered the convent, the artist designed the frontispiece of the engraving by François Poilly for the second edition of *De la fréquente communion*, written by Antoine Arnauld in 1641 and first published in 1643.<sup>[10]</sup> The following year, 1649, an engraving by Poilly after Champaigne's drawing *The Conversion of Saint Augustine* served as the frontispiece of the second edition of Robert Arnaud d'Andilly's translation of the *Confessions* of Saint Augustine.<sup>[11]</sup> Given Champaigne's association of Saint Augustine, who was attacked as a heretic, with the members of the Port-Royal community, who were opposed by the powerful Jesuits and other factions of the Catholic Church in Rome, the print by Poilly may have been intended as popular propaganda.

For LACMA's painting Champaigne adopted the tradition of a scholar in his study writing at his desk to represent an event in the life of Saint Augustine, with the now converted saint responding to the word *Veritas* as if it were a spoken word from God. The question of truth was central to the theoretical texts of Port-Royal,<sup>[12]</sup> and according to Antoine Arnauld, who cited Augustine as an authority, the chief purpose of theology was to defend the truths revealed by God through sacred scripture and the teachings of the Church.<sup>[13]</sup>

The inventory of Champaigne's estate mentions a painting of Saint Augustine, as well as one of similar dimensions representing Saint Jerome. LACMA's painting and the Saint Jerome mentioned above and reproduced in an engraving by Gérard Edelinck are thought to be those mentioned in the artist's inventory. Although the two paintings traveled different routes, both paintings were later owned by the Swiss dealer Bruno Meissner, from whom LACMA acquired *Saint Augustine*. **AW**



## Charles Poërsen (1609, Vic-sur-Seille–1667, Paris)

*The Predication of Saint Peter*, 1642  
Oil on canvas, 30 × 24 ¼ in.  
(76.2 × 61.6 cm)

Gift of The Ahmanson Foundation  
M.81.73



The tradition for the Paris Goldsmiths’ Guild to make an offering to the cathedral of Notre-Dame on 1 May of every year goes back to 1449. These donations took different forms: originally, a decorated tree was placed in front of the main altar. Later, a tabernacle was presented. Progressively, paintings replaced these early gifts. In the early sixteenth century, decorations of tabernacle doors with scenes of the Old Testament, followed later by the gifts of small paintings depicting the life of the Virgin Mary, known as “petits mays,” started the tradition of offering paintings to the cathedral. In 1630 guild members, working with the canons of the cathedral, decided on commissioning a single canvas of large dimensions representing the deeds of the apostles, called “grands mays.” The annual gifts, which lasted until 1708, totaled seventy-six paintings in all. They were seized during the French Revolution, after which about fifty survived and have been distributed among French museums. Thirteen of them have been returned to Notre-Dame and are now displayed in the cathedral’s chapels, Charles Poërsen’s large *Saint Peter* among them. Each year, the “grand may” was exhibited for one day at the entrance to the cathedral, then for a month opposite the chapel of the Virgin, before joining the ones previously offered, now situated on the pillars of the nave. It was a much-expected event, often commented on in print, and a significant step in an artist’s career. In 1648, after the founding of the Royal Academy of Painting and Sculpture, only its members were allowed to receive this honor. Previously, as in the case of Poërsen in 1642, the choice of the painter was based solely on the artist’s renown.

Poërsen was born in Vic-sur-Seille, a town in the duchy of Lorraine, a region independent from France at the time and rich in artists: Georges de La Tour and Jacques Callot originated there. Many of the artists from Lorraine traveled, mostly to Italy, but the region also had ties to northern Europe. The duchy’s situation at the crossroads of western Europe made it in fact a privileged area for contacts and exchanges. With its own, native tradition, some of its painters—and among the most glorious—by choice or necessity never visited Italy, most notably Georges de La Tour. Poërsen is an additional case: while the possibility of a voyage to the Italian peninsula has been suggested in the past (as with Georges de La Tour), it appears to be unfounded. Like other artists from Lorraine, Poërsen felt the magnet of Paris and probably moved there directly from the duchy.

Painting in Paris had been revitalized since the return from Rome of Simon Vouet, summoned back to France by King Louis XIII for that very purpose. Paris was in development. New *hôtels* (town houses) intended for the aristocracy required talented painters, as the fashion was not only for painted ceilings but also for decorated panels, paintings set in boiseries, and other forms of decors. In Paris Poërsen may have joined the studio of Vouet and collaborated with him on the decoration of the Gallery of Famous Men at the

Palais Cardinal (now Palais-Royal); he also worked with Eustache Le Sueur on the royal apartments of the Louvre.

Among Poërsen’s most prestigious commissions are the two “grands mays” he executed in 1642 and 1653 (by then Poërsen was a well-established *académicien*).<sup>1</sup> Commissioned by Pierre Le Bastier and François Le Quint—the two members of the Goldsmiths’ Guild entitled to offer the “grand may” of that year—the 1642 painting was to represent Saint Peter preaching in the Temple of Jerusalem. The story (Acts 3) relates how the apostles Peter and John healed a lame man who was begging at the entrance to the temple. Seizing the opportunity provided by an awed audience, Peter harangued the crowd, berating them for having allowed Jesus to be killed and attributing his thaumaturgic power to his own faith in Christ. There are enough differences between the Los Angeles picture and the large “may,” which currently hangs in a chapel on the south side of the nave of Notre-Dame, to have made writers wonder whether this is a preparatory sketch for or a *ricordo* (replica) of the finished painting. “Mays” were popular and collectors appreciated having autograph versions of them. Furthermore, it was the tradition to offer such *ricordi* to the sponsors of the painting. As noted by Philip Conisbee, the Los Angeles work may in fact “have fulfilled both functions.”<sup>2</sup>

The composition is dominated by the sculptural figure of Saint Peter preaching. Around him, a man holds on to one of the columns, its ominous crack prefiguring the fate of the Temple of Jerusalem. An attentive scholar takes notes: according to tradition this could be Saint Mark, whose own writing was inspired by Saint Peter’s preaching. The Roman soldier at the left and the woman and child in the foreground add to what Conisbee described as the “gracefulness [of the] figures, who twist, turn, sway, and gesture in a sometimes slightly affected way that is reminiscent of the more decorative traditions of the mannerist style that still lingered in France in the early decades of the 1600s.” Compared with the innovative style, or “Grand Manner,” brought to France by Vouet, there is indeed something slightly archaizing in the style adopted here by Poërsen.

Although by 1642 Poërsen had developed a manner that displayed many sophisticated traits learned from Vouet, these are not prominent here. It may be that preparing for that specific—and doubtless daunting—commission, Poërsen looked at earlier examples, namely the first “grand may,” painted in 1630 by his fellow artist from Lorraine, Georges Lallemant. That 1630 composition represents the episode in the Acts just preceding the one illustrated by Poërsen—the healing of the lame man at the entrance to the temple. The painting is now lost but known through its engraving by Pierre Brébiette.<sup>3</sup> Poërsen’s composition echoes Lallemant’s in many ways: the design of the columns, use of architectural elements in the background, and massing of the figures in a compact group are too reminiscent of Lallemant’s composition to be purely coincidental. **JPM**



**Jean-Baptiste Tuby I**  
(1635, Rome–1700, Paris)***Diana with a Stag and a Dog***, 1687  
Terracotta, 10¼ × 16⅞ × 8¼ in.  
(26 × 42.9 × 21 cm)  
Inscribed and dated on base: *Tubi fct 1687*Gift of The Ahmanson Foundation  
M.78.77

*Diana with a Stag and a Dog* is unique in the corpus of Jean-Baptiste Tuby I: indeed, no other terracotta statuette by this artist has been preserved. In addition, the signature differs from those of his other works by its use of cursive letters (instead of capitals) and by an Italian spelling of his name (with a final *i* instead of *y*).<sup>1</sup>

First documented in Paris in 1660 and already elected to the Royal Academy of Painting and Sculpture in 1663, Tuby had been born in Rome—the reason why he was sometimes called “le Romain”—and was naturalized a French citizen by the king in 1672. He enjoyed a very successful career and was one of the most important sculptors during the reign of Louis XIV. He was Officier des Bâtiments du Roi (Officer of Royal Buildings) from 1670 until 1699 and, with other artists, directed the Academy of the Gobelins, from 1691 until his death. The artist had lodgings and an atelier at the Gobelins from 1666 on and even established a studio for casting bronze there. He created, alone or in collaboration, funeral monuments of such eminent personalities as the Maréchal de Turenne (Invalides, Paris), Jean-Baptiste Colbert (church of Saint-Eustache, Paris), and Cardinal Mazarin (chapel of the Institut de France, Paris). During his entire career, he was involved in numerous royal commissions, under the direction of the painter Charles Le Brun (1619–1690), with whom he enjoyed a close friendship, and whose niece he married in 1680. The many sculptures he realized for the park of Versailles include his most famous group, the lead *Chariot of Apollo* for the Basin of Apollo at the head of the Grand Canal (1668–70).

The representation of the moon goddess Diana, who was also a goddess of the hunt, as indicated in the terracotta by the presence of the dog and stag, would have been appropriate in the park of Versailles, whose gardens were dominated by the figure of Apollo, Diana’s twin brother, and whose woods were used by the king for hunting. But among Tuby’s commissions for the park of Versailles, no document mentions the realization of a statue of Diana by the sculptor, for which LACMA’s terracotta could have been

a model. The Cabinet of Diana, a small pool north of the Water Parterre, is decorated only by two groups of fighting animals. In addition, no artwork featuring Diana is listed in Tuby’s probate inventory, which indicates the subjects of several models but also gathers “sixty models in terracotta and plaster, in the round and in relief” under a unique entry without any precise identification.<sup>2</sup>

The depiction of Diana as a water nymph leaning on an overturned vase spilling water, and the composition of this semireclining naked figure, may have been inspired by two famous French Renaissance sculptures, now preserved in the Louvre: Benvenuto Cellini’s *Nymph of Fontainebleau*, a large-scale semicircular bronze relief conceived for the main entrance to the castle, but used instead for the decoration of the castle of Anet; and the anonymous monumental marble statue *Diana of Anet*, which surmounted a fountain in the gardens of that castle belonging to Diana of Poitiers.<sup>3</sup>

In his small terracotta, Tuby followed a composition he used two years earlier, in 1685, for his bronze statue *The River Saône and Cupid*, intended for the Water Parterre at Versailles: a semireclining naked female figure leaning on an overturned vase spilling water. Stylistically, his *Diana* shares similarities with several artworks he did for Versailles, including *The River Saône* and *Flora* with regard to the modeling of the body, and *Thalia* with regard to the hairstyle and the facial features, with a small round chin, full cheeks, and large eyes.<sup>4</sup>

The LACMA terracotta was perhaps that which was offered for sale in Paris in 1935, unfortunately with no indication of its provenance.<sup>5</sup> A color plate illustrating a 1970s manual on medieval and Renaissance furniture attests at least that the work was once in the collection of André Fetrot, where it was displayed on top of a wooden cabinet.<sup>6</sup> It is also worth mentioning a bronze version sold at auction in London in 1981, slightly larger and with variations in the positions of the drapery and urn under the right arm and of the quiver under the legs.<sup>7</sup> **ALD**



**Simon Vouet**  
(1590–1649, Paris)**Two modelli for an Altarpiece  
in Saint Peter's Basilica, Rome, 1625**  
Oil on canvas, 16 × 25 ¼ in.  
(40.6 × 61.6 cm) eachThe Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.1–2

Painted *di sotto in sù*, a technique that represents a scene as if viewed from below so that the figures seem to float overhead, youthful angels appear to sit on clouds in a golden sky. The monumental figures are tightly contained within the arched boundaries of the two paintings that appear to be either side of a semicircle. Clearly articulated, the angels are modeled by strong light cast from an unseen source above and between them. Their twisting forms and graceful gestures seem to break through the surface of the canvas into the viewer's space, creating the impression of their material presence. This technique, as well as the luminous palette of orange, lavender, pink, green, and gold, is characteristic of Simon Vouet's works during his late Italian period, before his return to France in 1627.

Born in France, Vouet spent his early career in Rome, where he played an important role in the development of the Baroque style. Vouet's reputation as one of the leading artists in Rome was secured in 1624, when he was elected *principe* of the Academy of Saint Luke and commissioned by the Congregation of the Fabbrica, the governing body of cardinals, to paint an altarpiece for Saint Peter's Basilica, Rome, the first foreign artist to be granted that privilege. The two *modelli* for an altarpiece in Saint Peter's Basilica are among the surviving preparatory works made for the second phase of that important commission.

The original commission for the altarpiece for the Cappella del Coro Nuovo di Canonica, or Chancel of the New Choir of the Canons, the third chapel on the left of the nave in Saint Peter's Basilica, stipulated that Vouet was to paint an altarpiece representing Saint Peter healing the sick with his shadow.<sup>1</sup> By 14 March 1624, Vouet had produced a *concetto*, which he presented to the congregation for approval. On 2 April he was paid 100 scudi and began working on the design of the altarpiece. According to the commission, the altarpiece was to depict Saint Peter Casting His Shadow to Heal the Sick as part of a cycle of Petrine subjects planned by the congregation for the chapels of the renovated nave of Saint Peter's Basilica. Vouet had worked for a year and a half on the commission when, in September 1625, the decision was abruptly made to change the subject of the altar. At the insistence of the Chapter of Saint Peter's, composed of one hundred priests and clerics who were responsible for the liturgical and ceremonial life of the basilica,<sup>2</sup> Michelangelo's *Pietà* was to be returned to the altar of the Chancel of the Canons, where it would be placed in front of Vouet's proposed altarpiece.<sup>3</sup> Vouet was, consequently, instructed to change the subject of his altarpiece. It was to be, as the artist himself described it, an “*historia per accompagnare la Pietà di MichelAngelo*.”<sup>4</sup>

Vouet set to work on the revised altarpiece in September 1625. Painted in oil as a mural on the wall behind the altar, it had to be completed before the sculpture was placed. The altarpiece was completed by 22 April 1626, and on 22 July 1626, the altar was consecrated by Cardinal Scipione Borghese, the archpriest of Saint Peter's.

A pen-and-wash drawing of the funeral ceremony for Maria Clementina Sobieska in the Cappella del Coro, Saint Peter's (fig. 4), shows Vouet's altarpiece in situ in 1735.<sup>5</sup> Michelangelo's *Pietà* appears on a pedestal behind the altar, in front of the altarpiece. Saints Francis and Anthony of Padua kneel on either side of the sculpture in adoration of the Madonna and dead Christ. In a second *veduta* (view) by Giovanni Battista Falda, showing the *Pietà* in front of Vouet's altarpiece, the cross is discernible but the angels are only generally described.<sup>6</sup>

In 1967 Erich Schleier interpreted the evidence of the Berlin drawing as indicating that the cross in Vouet's altarpiece was floating. In his opinion, which was taken up by others, the painting represented the apotheosis of the cross. In the Vouet exhibition catalogue of 2008, however, Schleier accepts the interpretation put forward by Louise Rice, who asserts that the cross is planted on Calvary rather than floating and was intended to establish the setting for the sculpture. Rather than the adoration of the cross, the figures of Saints Francis and Antonio respond to the *Pietà*, which is the true subject of Vouet's altarpiece, essential to his composition.<sup>7</sup>

Although the Berlin drawing gives only a general description of the altarpiece, the upper section of which appears draped, Schleier was able to identify a painting titled *The Adoration of the Holy Cross* (fig. 5), formerly attributed to Giovanni Lanfranco, as a *bozzetto* (sketch) by Vouet for the upper portion of his altarpiece for Saint Peter's.<sup>8</sup> Schleier's stylistic attribution is supported by written descriptions of the altarpiece, as well as the perspective of the angels rising toward the dynamic figure of God in a golden Heaven in the *Adoration bozzetto*, now in Hovingham, which creates the impression of soaring height, appropriate for the altarpiece's enormous scope.<sup>9</sup>

The Hovingham *bozzetto* served as an initial sketch for Vouet's large *modello* for the altarpiece in Saint Peter's. The *modello*, which is the only one known to have been created by the artist, is probably the rolled large *modello* mentioned in two inventories of Vouet's possessions.<sup>10</sup> It was later cut into pieces, possibly because it was damaged or simply for individual sale. LACMA's sketches represent two of four known fragments of the original *modello*. The four fragments, as well as the *bozzetto*, were included in the Vouet



exhibition in Nantes and Besançon in 2008–9—the similar scale and perspective of the figures, the colors, and the continuation of motifs from one fragment to another confirm that the four sections originally formed a single canvas, of which other areas are still missing. The refined finish of the paintings, which do not include the figures of the saints, suggests that the *modello* was used by Vouet to show his patrons how the uppermost section of the enormous altarpiece would appear. The *modello* was also probably used by his workshop to paint the large altarpiece.<sup>11</sup> The limited time given to complete the project and the nature of seventeenth-century workshop practice indicate the assistance of his workshop. The suggestion by Philippe Malgouyres that assistants, specifically Charles Mellin, had actually painted parts of the *modello*, including LACMA’s painting of the angels in the upper right, however, appears unlikely.<sup>12</sup> The continuity of style and handling and the significant changes made between the *bozzetto* and *modello* suggest that Vouet painted the *modello* himself. The involvement of assistants was probably limited to the work on the mural.

LACMA’s sketches relate closely to the upper left and right of the *bozzetto*, but there are significant differences. In LACMA’s sketch for the left side, the proper right leg of the angel in reddish-orange no longer straddles the cloud but rests his foot on it, and the position of the angel in blue

behind him has shifted. Instead of the arched top indicated in both the LACMA sketches and the known shape of the altarpiece, the top of the *bozzetto* is square. Schleier suggests, convincingly, that Vouet added angels to the upper corners of the original composition to complete the *bozzetto* as an independent work.<sup>13</sup>

Two additional fragments of Vouet’s *modello* are known: *Angels Carrying the Pillar of the Flagellation* (private collection), seen at the lower left in the Hovingham *bozzetto*, and *Angels with the Instruments of the Passion* (Musée des Beaux-Arts, Besançon), seen at the lower right.<sup>14</sup> The sponge, which was at the end of the lance held by the upper angel in the Besançon fragment, appears in the lower left of the LACMA fragment, further supporting the unification of the four fragments as part of the original large *modello*.

The *modelli* at LACMA, at Besançon, and in the private collection, as well as the *bozzetto* at Hovingham and a few drawings made after individual figures, are all that remain of Vouet’s altarpiece. By 1730 it had been decided that the enormous work would be replaced by a mosaic reproduction. Unfortunately, Vouet’s altarpiece, which had been painted in oil as a mural, was accidentally destroyed by workers while attempting to move it. The altarpiece was ultimately replaced by a mosaic reproduction of Pietro Bianchi’s *The Immaculate Virgin Adored by Saints*, which retains the shape of Vouet’s original altarpiece.<sup>15</sup> AW

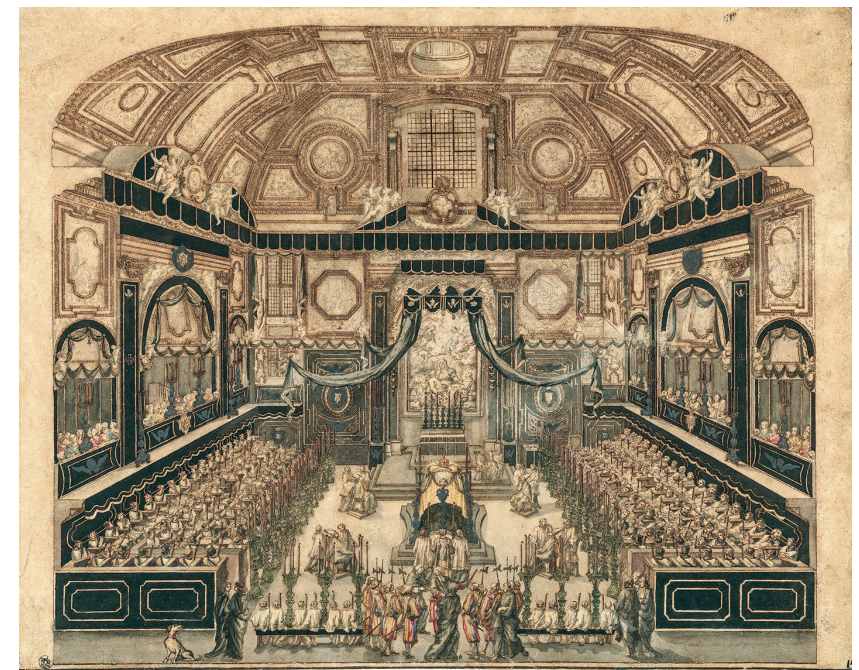


Fig. 4



Fig. 5

Fig. 4 *Funeral Ceremony for Maria Clementina Sobieska* (1072–1735) in the Cappella del Coro, Saint Peter’s Basilica, 1735. Pen and wash in brown ink, 19 $\frac{3}{8}$  × 24 $\frac{1}{2}$  in. (49.2 × 62.1 cm). Kunstbibliothek, Berlin (inv. no. HdZ 535)

Fig. 5 Simon Vouet, formerly attributed to Giovanni Lanfranco, *Angels with the Instruments of the Passion*, ca. 1626. Oil on canvas, 26 $\frac{1}{2}$  × 25 in. (67.3 × 63.5 cm). Private collection



## Simon Vouet

(1590–1649, Paris)

*Virginia da Vezzo, the Artist's Wife, as the Magdalen*, ca. 1627  
 Oil on canvas, 40 × 31 in.  
 (101.6 × 78.7 cm)

Gift of The Ahmanson Foundation  
 M.83.201



Cast in strong light against the dark background of rocks and vegetation, Mary Magdalen, identified by the ointment jar she holds in her right hand, looks seductively out of the corners of her eyes while she fingers her long auburn hair as it cascades over her bare shoulders. Her white chemise, untied at her wrists and neck, has slipped from her shoulders, partially revealing her breasts. Rich, voluminous fabric engulfs the half-length figure. The reddish-brown drapery that she gathers up with her left arm wraps around her, reappearing at the lower left. Like the warm brown shadows and reflected light that softly model the far side of her face and body, the drapery helps to situate the figure in the natural setting, while Mary Magdalen's sumptuous blue satin sleeve projects forward into the viewer's space, casting a shadow across the sleeve of her white chemise. A lively pattern of shimmering light moves across the tops of the folds, disappearing into deep shadows. A thin line of light follows the sharp edge of the blue sleeve folded back at the wrist and then winds around the Magdalen's back. Simon Vouet uses the folds of the blue drapery that sweep over her arm to suggest volume but also to provide a vertical balance to the diagonal sweep of the hair and arm. A delicate string at the cuff of her right sleeve provides a subtle vertical accent that helps to stabilize the dynamic figure and to balance the composition.

Since at least the ninth century, Mary Magdalen has represented a conflation of three biblical figures: Mary, the sister of Martha and Lazarus; Mary, who was present at the Crucifixion and the first to whom the resurrected Christ appeared; and the unnamed sinner who anointed Jesus's feet and dried them with her long hair at the home of Simon the Pharisee.<sup>1</sup> According to the medieval legend recounted by Jacobus de Voragine in the *Golden Legend*, which first appeared about 1250, Mary Magdalen, together with Martha and other disciples, traveled on a pilotless and rudderless ship to Marseille to escape persecution. After preaching to and converting the pagan Gauls, destroying their temples, and building Christian churches, Mary Magdalen retreated to the rocky wilderness of Sainte Baume, near Aix-en-Provence, where she lived an ascetic life in solitude for thirty years. Following her death, Saint Maximin, the bishop of Aix, had her body interred in his church. It was later stolen and taken to Vézelay, but in 1279

the Benedictines of the basilica of Saint Maximin announced that they had found the real body of Mary Magdalen in a grotto in Sainte Baume. In the sixteenth and seventeenth centuries, the basilica of Saint Maximin was a popular pilgrimage destination, visited by French kings, including Vouet's patron, Louis XIII, who considered the cult of the Magdalen important to their monarchy.<sup>2</sup>

As an example of someone who had sinned and been forgiven by Christ, Mary Magdalen was especially revered during the seventeenth century as a very accessible example of penance. In response to the Protestants' rejection of penance as one of the seven sacraments, the Catholic Church sponsored literature and images promoting its spiritual validity and importance and encouraging people to seek forgiveness from God by confessing their sins to their local parish priest. The most popular image of Mary Magdalen in France and Italy during the seventeenth century is that of the saint portrayed alone in the wilderness as a penitent prostitute with long hair and partially undressed, her gaze focused on a crucifix or on the divine light that shines from above; her ointment jar and a skull appear on a rock near her.

Vouet painted the subject of the penitent Mary Magdalen alone in the wilderness several times, beginning in Italy and continuing in Paris. All but LACMA's painting follow the popular iconography represented in his monochrome painting from about 1616 (private collection)<sup>3</sup> and a later version (ca. 1630; collection of Vicomte René de Vaulchier, Château de Savigny-lès-Beaune),<sup>4</sup> which place the penitent Magdalen in a rocky setting, her attention focused on a crucifix, with an open book, a skull, and the ointment jar on a rock near her.<sup>5</sup>

Vouet's depiction of the elegantly dressed Mary Magdalen in LACMA's version is unique. Placed in a rocky landscape and with her long, loose hair partially concealing her bare shoulders and breasts, she appears neither as the Magdalen before her conversion when she lived in luxury nor as the penitent sinner who retreated to the wilderness. Rather than penitent, she is sensual and seductive. Aside from the ointment jar, which may have been an afterthought, there are no references to her penance: neither a crucifix, nor a skull, nor a book. Rather than fix her gaze on a crucifix or look toward the heavenly light as she typically



does in other versions by Vouet and his contemporaries, she looks coquettishly at the viewer from the corner of her eyes as she fingers the curls of her long hair.

Arnauld Brejon de Lavergnée was the first to identify Vouet's model as the artist's wife, Virginia da Vezzo (1606–1638), based on physical similarities with the engraved portrait of her made in 1626 by Claude Mellan (fig. 6), in which she appears at a younger, more innocent age with orange blossoms in her hair.<sup>6</sup> Virginia da Vezzo (Vezzi), a recognized beauty, was the daughter of Vouet's neighbors on the Via Ferritina, Rome, and may have been his student. Vouet and Virginia were married in Rome on 21 April 1626. The following year, when Louis XIII summoned Vouet to be his court painter, the family, including Virginia, their eldest daughter, Francesca (Françoise), and Virginia's mother moved to Paris. While bearing the artist at least four more children in Paris, Virginia, an accomplished painter and pastel artist, gave drawing lessons in the Louvre to the daughters of wealthy families.

Undated, *Virginia da Vezzo, the Artist's Wife, as the Magdalen* is generally considered to have been painted between Vouet's marriage in 1626 and 1627, the year he arrived in Paris. The perceived age and earthy, seductive attitude of Virginia suggest a more mature woman than she appears in Claude Mellan's print of 1626, which was probably based on an earlier drawing. The image of Virginia in LACMA's painting is closer to that in Vouet's painting *Time Defeated by Hope, Love, and Beauty*, signed and dated *Simon Vouet Rome 1627* (Museo del Prado, Madrid, inv. no. P002987), for which she served as the model, perhaps significantly, for the lively figure of Venus, the goddess of love.

Whether dated just before or after the artist's move to Paris in 1627,<sup>7</sup> the earthly directness of *Virginia da Vezzo, the Artist's Wife, as the Magdalen* continues the style of Vouet's paintings produced during his Italian years rather than his more decorative work after his move to Paris. Mary Magdalen, with her graceful hands and long fingers, recalls in particular the half-length, portrait-like paintings of female saints cast in strong light and engulfed by voluminous satin drapery that Vouet painted in Italy during the 1620s. The way the figure dominates the large canvas and directly confronts the viewer relates to Vouet's paintings *Judith with the Head of Holofernes* (1615–27; Alte Pinakothek, Munich, inv. no. 2279) and *Saint Catherine of Alexandria*, signed and dated *Simon Vouet ft. Rom/ 1626* (Richard Green, London).<sup>8</sup> A more subtle version of Virginia da Vezzo's sideways glance in LACMA's painting appears in the figure of Salome (Galleria Corsini, Rome), who looks off to the side rather than directly at the viewer.

Whether Vouet painted *Virginia da Vezzo, the Artist's Wife, as the Magdalen* originally as an intimate portrait of his wife or as an idiosyncratic painting of the repentant saint for which his wife served as a convenient and appealing model is unknown. Rather than an altarpiece, the painting was probably intended for either the artist himself or for a private patron. There is no proof that the painting, as previously supposed, was that reported in the collection of Cassiano dal Pozzo. **AW**



Fig. 6

Fig. 6 Claude Mellan (1598–1688), *Virginia da Vezzo, Wife of Simon Vouet*, 1626. Engraving, sheet: 3¾ × 3 in. (9.5 × 7.6 cm), trimmed to oval. The Metropolitan Museum of Art. Harris Brisbane Dick Fund, 1953 (inv. no. 53.601.310)



### 1 Boulogne (back to entry)

- There are five known versions and copies of LACMA’s painting: 1) Musée des Beaux-Arts, Blois, on deposit from Musée de la Château, oil on canvas, 93 × 132 cm (Mojana 1989, no. 100); 2) Hessisches Landesmuseum, Darmstadt, oil on canvas, 117 × 168 cm (Mojana 1989, no. 101); 3), art market, New York (sold Sotheby’s, New York, 10 Jan. 1991, lot 51), oil on canvas, 101.6 × 147.3 cm (Mojana 1989, no. 102, as Aquavella Galleries, New York); 4) Kunsthistorisches Museum, Vienna, oil on canvas, 97 × 143 cm (Mojana 1989, no. 103); 5) Galleria Canessa, Milan, oil on canvas, 110 × 145 cm (Mojana 1989, no. 104). The paintings in Darmstadt and Milan include the canvas added in the eighteenth century and thus are later copies. For copies, see Hoog 1960 and Nicolson 1979.
- According to his first biographer, the German painter Joachim von Sandrart, Valentin de Boulogne, whom he calls “Valentin von Colombe,” was in Rome by 1614, the year his compatriot Simon Vouet arrived from Venice. See Sandrart and Peltzer 1925, p. 256.
- Sandrart and Peltzer 1925, p. 170, in reference to Gerhard Seghers.
- Cuzin 1980, p. 15.
- Here, the decoration is limited to vegetation, but Hartje-Grave 2004, p. 236, identifies the image in other paintings by Manfredi and his followers as the antique terracotta relief from Cerveteri with the *Marriage of Peleus and Thetis*, then in the possession of the Farnese family. The relief was also known from an anonymous print.
- In other paintings, Valentin introduced young women in loose clothing, children with curly heads, and female instrumentalists on the harpsichord and bass fiddles. Valentin repeats figures in different combinations throughout his work.
- According to Cesare Vecellio’s manual of costumes (Venice, 1590), “these bravi or abricchi . . . wear on their heads high hats of velvet or silk . . . with a jacket of Flemish cloth and stitched sleeves. . . . They frequently vary their dress, and are always dueling. . . . They serve this or that [master] for money, swearing and bullying without provocation, and committing all kind of scandals and murders” (quoted by Christiansen 2009, p. 17). To carry a sword within Rome required a license unless one was in the service of an aristocrat or cardinal.
- Cuzin 1975, p. 59, dates it to 1623–26.

- Regarding the interest in music in relationship to the art of Caravaggio among Rome’s elite during the early seventeenth century, see Camiz 1991 and Christiansen 2009.
- Although inscriptions on prints do not necessarily reflect the intention of an artist, the inscription on Crispijn van de Passe’s print, *A Festive Meal Can Lead to Lasciviousness*, supports the moralizing interpretation of tavern scenes in which the intoxication and careless behavior of young dandies lead to their being victimized by the deception of gamblers, pickpockets, and fortune-tellers. Other paintings within the genre, such as Valentin’s *Five Senses* and the *Four Ages of Man* (National Gallery, London), represent popular allegories.
- Christiansen 1990, p. 28.
- “Music has reached a new, unaccustomed perfection and is executed by a considerable number of good musicians, trained by excellent teachers described above. Their sweet and artful singing brings delight to all who hear it” (London-Rome 2001, p. 108).
- Christiansen 1990, pp. 28, 34.
- Inventories of the Orléans collection: Inventaire II–1752 (after the death of the regent’s son), Archives Nationales, Paris, X1a 9.170; Inventaire III–1785 (after the death of the regent’s grandson), Archives Nationales, Paris, X1a.9.181; Inv. no. 4909.
- See Fader 2007.

### 2 Claude Lorrain (back to entry)

- Unknown until 1975, when it was acquired by Wildenstein from the Filleul family in France, the painting is accepted by Marcel Roethlisberger as “a fine example of that favourite type of pastoral from the 1630s which consists of intimate, poetic scenery rendered in a transparent atmosphere.” Roethlisberger 1979, p. 24: “Compositional and stylistic parallels are the *Pastoral* at Copenhagen, the *Rest on the Flight* at Omaha, the *Journey to Emmaus* in the Stirling Collection and, closest of all, the *Dance* (Kaufmann Collection), which must date a year or two later and also has a mill (as do LV 11 and 22).” Painted in 1634, the LACMA pastoral precedes the initiation, about 1635, of Claude’s *Liber Veritatis*, in which he recorded his paintings and their patrons with drawings.

### 3 Coypel (back to entry)

- See Garnier 1989, p. 111, no. 43, pl. V.
- See Garnier 1989, no. 156, fig. 55.
- Conisbee, Levkoff, and Rand 1991, p. 198.

### 4 La Hyre (back to entry)

- Pierre Rosenberg and Jacques Thuillier in Grenoble-Rennes-Bordeaux 1989–90, p. 188, no. 121, oil on canvas, 425 × 368 cm. In addition to the 1635 composition , the catalogue lists no. 270, oil on canvas, 53 × 33 cm (private collection, Paris); no. 312, small, possible oil sketch, ca. 1650–53 (private collection, Paris); and no. 319, oil on canvas, 78 × 53 cm (Kunsthistorisches Museum, Vienna, Gemäldegalerie, inv. no. 613). Rosenberg and Thuillier were unable to relate the two privately held sketches, which they suggest are *bozzetti* to finished paintings.
- The Protestants objected that the Bible describes neither the Virgin’s death nor the events surrounding it. The story of the apostles gathered around her empty tomb and witnessing her Assumption into Heaven is based on apocryphal and legendary sources, especially Jacobus de Voragine’s *Golden Legend*.
- Ostrow 1996, p. 124.
- Oil on canvas, 78 × 53 cm. Grenoble-Rennes-Bordeaux 1989–90, p. 334, no. 319. The Kunsthistorisches Museum acquired the painting in 1807. The relatively small dimensions of the Vienna painting compared with the version in the Louvre from 1635 (4.25 × 3.68 m) suggest that it was intended for a private chapel.
- Crelly 1962, fig. 82. The Réunion des Musées Nationaux, inv. no. RMN 179325, identifies it as “blacklead, wash drawing.”

### 5 La Tour (back to entry)

- Only Le Floch 1995 has suggested that the painting is either entirely or to a great extent by Georges de La Tour’s son, Etienne, an opinion based both on stylistic grounds and the author’s personal interpretation of documents.
- See, for instance, *The Penitent Magdalen* by Le Nain (possibly Louis), ca. 1642, private collection, Switzerland (Fort Worth-San Francisco-Lens 2016–17, no. 10).
- For instance, Jacques Blanchard, *The Penitent Magdalen*, ca. 1637–38, Musée Fabre, Montpellier, inv. no. 2005.3.1.
- Conisbee, in Washington-Fort Worth 1996–97, p. 109.
- Séguin’s library, rich in Spanish religious books, was bequeathed to the Carmelites of Nancy.

- Adhémar 1972. Olivier Bonfait, in Rome 2000–2001, p. 212, rejects the suggestion for lack of historical evidence. Indeed, Adhémar’s suggestion that La Tour represented not the Magdalen but instead members of the convent of Notre-Dame du Refuge who were organized in three categories according to their previous lives, to the desire to repent, or to the lack of it, appears to be too constricted but does not exclude a strong relationship between La Tour and the local religious communities.
- Thuillier 1992, p. 263.
- Olivier Bonfait, in Rome 2000–2001, p. 221.

### 6 Moillon (back to entry)

- Faré 1974, p. 51, notes a document of 1615 that refers to Nicolas Moillon as a painter to the king. An inventory made at the time of his death listed 374 paintings, comprising his stock as a dealer and forty-seven by his hand, including religious works, portraits, and a painting from the story of *Il pastor fido*.
- Faré 1974, pp. 53–54.
- Regarding Garnier, see Faré 1974, pp. 44–48.
- Bott 2001, p. 103, speculates that Isaac and his twin brother, Peter, may have worked in Hulsdonck’s studio in Antwerp following the death of their father, Daniel, in 1619. Isaac could also have known examples of Hulsdonck’s paintings in Hanau or Frankfurt, which had strong artistic and intellectual ties to Antwerp.
- According to Alsina 2009, p. 45, Giradot (d. 1680), was a wood merchant, probably related to a family by that name that appears in the Paris archives, who were originally from Nivernais. The family members were actively involved as wood merchants in Paris.
- Alsina 2009, p. 61, associates the somber palette with Jansenism, a Catholic theological movement centered in France during the seventeenth and eighteenth centuries, which emphasized original sin and asceticism. Opposed by the Jesuits, the members of the movement believed in predestination, a major tenet of the Calvinists.

### 7 Parrocel (back to entry)

- De Piles 1677, p. 70.

### 8 Philippe de Champaigne

([back to entry](#))

- The major debate was the concept of grace, which Augustine said was essential for moral perfection because we are all born sinners with a sinful heart and will. In rejecting Augustine’s concept of grace, Pelagius asserted that moral perfection could be attained in this life without grace through human will.
- A similar but more generalized rug appears in Champaigne’s portrait of the contemporary lawyer, *Omer II Talon*, 1649 (National Gallery of Art, Washington, DC, inv. no. 1952.5.35).
- Conisbee (Conisbee, Levkoff, and Rand 1991) compared “its meticulously detailed and superbly skillful execution” with Champaigne’s *Moses and the Ten Commandments*, of 1648 (Milwaukee Art Museum, inv. no. M1964.121). Although the Milwaukee work is not dated, André Félibien states that Champaigne had painted it for Pomponne de Bellièvre in 1648. Dorival 1976, vol. 1, p. 13, no. 12, cites Félibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes se partie* (Paris, 1688), p. 175.
- Pericolo 2002, p. 156.
- Pericolo 2002, pp. 156–57.
- Prèmiere apologie pour Jansénius*, 1644, and *Seconde apologie*, 1645. See Kremer 2017.
- The *solitaires*, including Pierre Nicole (1625–1695), Claude Launcelot (ca. 1615–1695), and Louis-Isaac Lemaistre de Sacy (1613–1684), established the Petites écoles de Port-Royal. Founded by Saint-Cyran as a school for thirty children in 1637, the experimental school taught in French rather than Latin, thus distinct from the traditional Jesuit teaching system. Among the students was the playwright Racine.
- His association with Port-Royal, which did not exclude his work for members of the court, coincided with the deaths of his wife and son, as well as of his great patrons, Richelieu (1641) and Louis XIII (1643). Robert Arnauld d’Andilly was the eldest and Antoine the youngest of twenty children born to Catherine Marion and Antoine Arnauld, the attorney and *procureur général* of Catherine de Medici. The family was ennobled in 1567. Port-Royal des Champs, the possession of the Arnauld family, was virtually razed during the religious wars. Thanks to dispensations from Pope Alexander VII, in 1599 the patriarch of the family installed his seven-year-old daughter as coadministrator of the convent. In 1606 she took religious orders and became known as Mère Angélique, who would be an influential monastic reformer, initiating a strict lifestyle based on the rule of Saint Benedict. The monastery of Port-Royal des Champs was closed because of an outbreak of malaria and relocated to Paris.
- Grouchy and Guiffrey 1892, pp. 216–18,

reproduces the inventory.

- The frontispiece illustrates the unworthy guest being dispelled from the wedding, considered to be the main biblical account of predestination (Matthew 22:1–14).
- Dorival 1972, p. 43, no. 61.
- Cojannot-Le Blanc 2011, p. 181.
- Kremer 2017.

### 9 Poërsøn (back to entry)

- Poërsøn’s second “may,” *The Arrival of Saint Paul in Malta*, is lost and known only through its engraving by Nicolas-Henri Tardieu and an oil sketch, for which see Paris 2012–13, no. 113, pp. 272–73.
- Conisbee, Levkoff, and Rand 1991, p. 74.
- Paris 2012–13, pp. 266–67.

### 10 Tuby I (back to entry)

- A thermo-luminescence test has revealed that the clay was baked between 1660 and 1720, except for the antlers, which are a later restoration (Tuby object file, Department of European Painting and Sculpture, LACMA).
- The artworks mentioned in the probate inventory are transcribed in Souchal 1987, pp. 363–64.
- A similar composition is used in an anonymous French seventeenth-century drawing featuring Diana (but not fully naked) surrounded by three dogs and leaning on an urn (Souchal 1987, p. 360, fig. 69).
- Artworks illustrated in Souchal 1987, pp. 339–40, no. 31, pp. 353–54, no. 55, p. 356, no. 62.
- Auction sale (“collection M. X . . .”), Paris, Hôtel Drouot, Maître Étienne Ader, lot 60: “Groupe en terre cuite: Diane couchée près d’un chien et d’un cerf. Il porte l’inscription: J. B. Tuby. Socle en marbre vert. L. 43,5 cm” (information provided by Guilhem Scherf, Tuby object file, Department of European Painting and Sculpture, LACMA).
- Burckhardt [1977], ill. p. 56 (identification made by Dean Walker, Tuby object file, Department of European Painting and Sculpture, LACMA).
- Antiquities, Works of Art and Important Renaissance Bronzes, Plaquettes, and Limoges Enamels*, Christie’s, London, 8 July 1981, lot 355, p. 74: “A fine 18th century bronze group of Diana recumbent with a hound and a stag, on a semi-circular green marble base with ormolu mounts. 44 cm long.”



- 11 Vouet [\(back to entry\)](#)
- 1

The documents were published by Pollak 1928–31, vol. 2 (1931), pp. 230–34, 236. See also note 9 below.
- 2

For the responsibilities of the two divisions, see Rice 1997, pp. 7–16.
- 3

See Rice 1997, pp. 216–21, especially 216–17. The private Chapel of the Chapter was built directly above the Chapel of the Canons in the old Saint Peter’s by Sixtus IV, dedicated to Saints Francis and Anthony of Padua and to the Immaculate Conception. Michelangelo’s *Pietà* was placed on the altar in 1568. In 1609 the original Choir of the Canons was demolished, and the *Pietà* was moved to the temporary choir erected at the altar of Saints Simon and Jude in the south transept of the new basilica. Urban VIII resolved the dispute between the Canons and the Congregation, returning the sculpture to the Chapter for placement in the Choir of the Canons.
- 4

Malgouyres 2011, pp. 78–80.
- 5

Schleier 1968.
- 6

Rice 1997, pp. 217–18, fig. 118.
- 7

Schleier, in Nantes-Besançon 2008–9, p. 149, referring to Rice 1997, p. 218.
- 8

Schleier 1967.
- 9

Regarding documents describing the altarpiece, see Crelly 1962, 247; and Paris 1990–91, pp. 102–4; Schleier 1967, pp. 272–73, cites the 1655 description by Bralion. See also Rice 1997, pp. 216–21.
- 10

The inventory of 1639 following the death of his wife, Virginia de Vezzo, in 1638 (Brière and Lamy 1953, p. 143) describes the painting as “une gloire d’anges de six à sept pieds de haut et de cinque pieds et demi de large peint sur toile sans chassis portant les mistaires de la passion de Notre-Seigneur.” Paris 1990–91, p. 153, notes that the dimensions of the *modello* in the 1639 inventory agree with the size of the altarpiece.
- 11

Schleier 1972, pp. 91–92.
- 12

Malgouyres 2011, pp. 78–80.
- 13

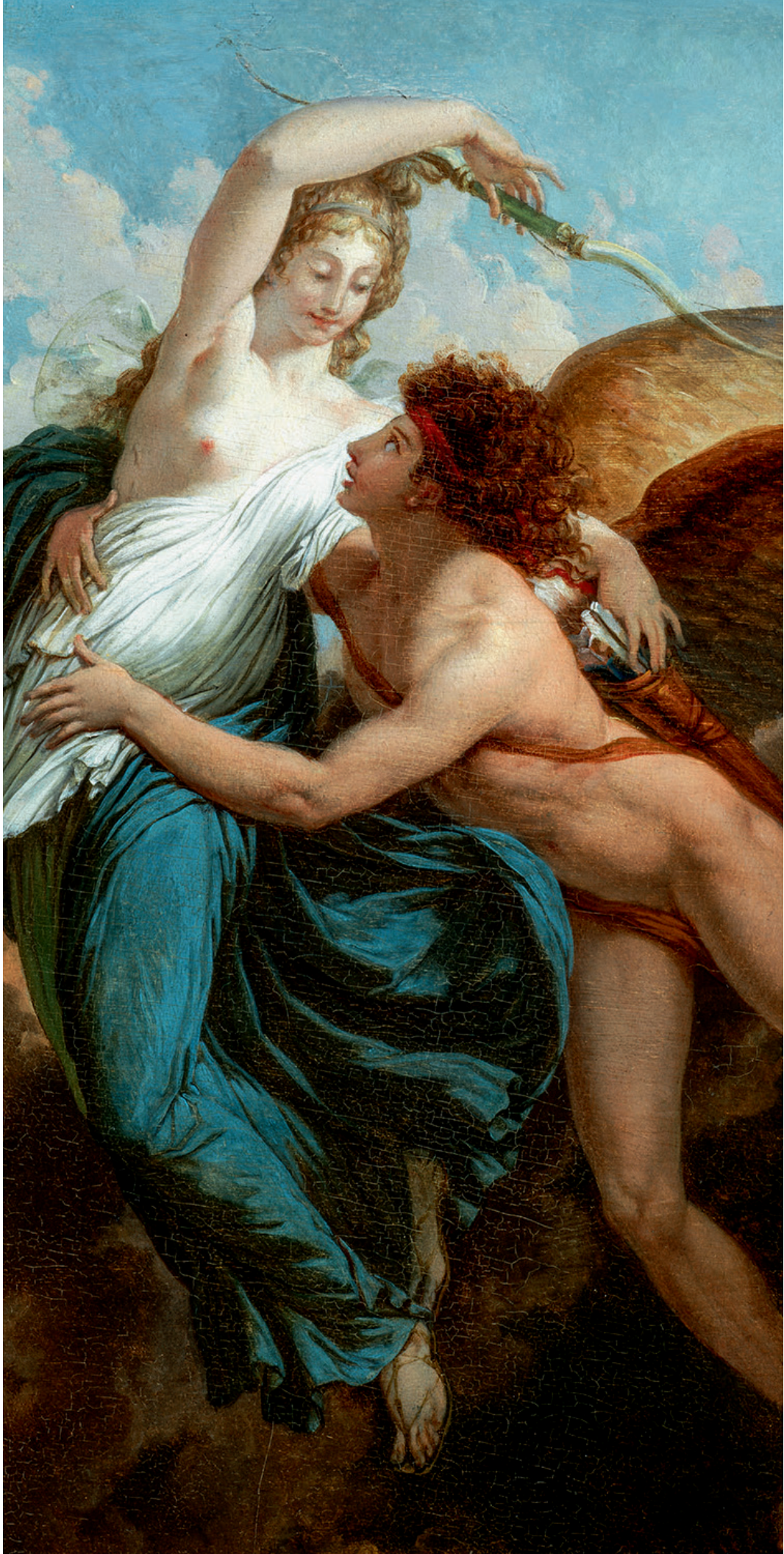
Schleier 1972, p. 91.

- 14 First identified in Crelly 1962, pp. 247–48 and 151–52, no. 10, fig. 23.
- 15 In the early eighteenth century, mosaic reproductions were also made of altarpieces painted by other artists, including Lanfranco, Poussin, and Valentin, for Saint Peter’s. Bianchi’s original painting *The Immaculate Virgin Adored by Saints* is now in Santa Maria degli Angeli, Rome. See Clark 1964, p. 46, fig. 62b. Schleier 1968, p. 573, suggests Bianchi’s mosaic may not have been installed until 1749, the year the *Pietà* was removed and transferred to its present location in the Cappella della Pietà.
- 12 Vouet [\(back to entry\)](#)
- 1 In the ninth century *vita eremitica*, her biography was assimilated to that of Mary of Egypt, a repentant prostitute and ascetic. According to this account, she fled to the desert after the ascension and survived without food for thirty years, and with only her long hair for covering.
- 2 See Boston 1999, pp. 116–20.
- 3 Nantes-Besançon 2008–9, no. 14, painted in tones of brown and white, is probably the earliest treatment of the subject by Vouet. Crelly (1962, p. 58), who does not mention the monochrome version, suggests that a lost early Italian-period version of the *Fainting Magdalen*, a subject the artist treated post-Italy in Paris, represents the Magdalen overcome by her devotion to Christ rather than penitent. Known only by an engraving, the lost painting is considered by Crelly to be Vouet’s earliest representation of the Magdalen.
- 4 Crelly 1962, no. 140.
- 5 Other paintings of the Magdalen by Vouet in Italy represent her in a narrative context with other figures. In *An Angel Explaining the Divine Mysteries*, ca. 1621 (private collection, Rome; Nantes-Besançon 2008–9, no. 29), the penitent Magdalen, with her robes dropped below her waist and her chest covered only by her long hair, listens to an angel standing next to her.
- 6 Brejon de Lavergnée 1982, p. 686.
- 7 Nantes-Besançon 2008–9, p. 167, no. 51; and Brejon de Lavergnée 1982, p. 689.
- 8 Nantes-Besançon 2008–9, no. 49.





# Eighteenth Century



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**Jacques-Antoine  
Beaufort**

(1721, Paris–1784, Rueil)

***The Oath of Brutus***, ca. 1771  
Oil on canvas, 25 $\frac{7}{8}$  × 31 $\frac{5}{8}$  in.  
(65.7 × 80.3 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.18

LACMA's sketch is a preliminary study for *The Oath of Brutus* (Musée de la Faïence et des Beaux-Arts, Nevers, inv. no. NP 205), Jacques-Antoine Beaufort's reception piece for the Royal Academy of Painting and Sculpture, Paris. When it was exhibited at the Salon of 1771, the *livret* described the subject as “Brutus, Lucretius, the father of Lucretia, and Collatinus, her husband, vowing on the dagger with which she [Lucretia] has killed herself to avenge her death and to drive the Tarquins from Rome.” Beaufort drew inspiration for the painting from the tragic, iconic story from the last days of the kings of Rome, as told in Livy's *Ab urbe condita* (1.57–59).<sup>1</sup>

The reign of Lucius Tarquinius Superbus was one of cruelty and tyranny. His son Sextus Tarquinius—a violent, cowardly man—viciously assaulted the Roman noblewoman Lucretia, claiming he had been provoked by her beauty and purity. After her attack Lucretia summoned her father, Spurius Lucretius, and her husband, Tarquinius Collatinus, who brought with him his friend Brutus from the battlefield. Lucretia revealed her shame to her family and promptly identified her attacker. Despite their attempts to console her, Lucretia, preferring death to dishonor, produced a knife and plunged it into her heart. Brutus drew the bloody knife from her body and vowed to avenge her death by driving the Tarquins out of Rome. The Tarquins were subsequently expelled, and the Roman Republic was established.

LACMA's painting is generally considered to be an early sketch for the Salon painting.<sup>2</sup> Previous doubts about its attribution to Beaufort were dispelled in 1970 by Pierre Rosenberg and Antoine Schnapper on the basis of their discovery of a more finished sketch in Rouen (private collection), which appears to be an intermediary step between the LACMA and Nevers paintings, representing a movement toward greater austerity and clarity characteristic of Neoclassicism. In the LACMA sketch, Brutus looks up and holds out the knife at arm's length, whereas in the

Rouen sketch, as in the finished painting, he brandishes the knife above his head.<sup>3</sup> By moving Lucretia, who has collapsed on her bed, from the foreground in the LACMA sketch to the background in the Rouen and Nevers paintings, Beaufort clarifies the composition and emphasizes the taking of the oath. A third sketch of the subject in reverse also appears to be by Beaufort, and it was possibly an intermediary step between the LACMA and Rouen sketches.<sup>4</sup>

Beaufort's direct source for both the iconography and composition was Gavin Hamilton's *The Oath of Brutus*, of 1763–64 (Yale Center for British Art, New Haven, inv. no. B1981.25.318), which he probably knew through the engraving by Domenico Cunego (1768). Rather than “the violent, erotic turmoil of Tarquinius's rape or the noble pathetic resolution of Lucretia's suicide” preferred by earlier artists, Beaufort, like Hamilton, focused on Brutus and the moral drama of dishonor and revenge, the public rather than private significance of the tragedy.<sup>5</sup> Beaufort's emphasis reflects the growing interest in sober and edifying themes that began in France in the 1760s, replacing the playful subjects of the Rococo period. Beaufort defines the heroic subject in terms of the classical details of costume and setting but rejects Hamilton's friezelike composition. This is especially true of the broadly painted sketch at LACMA, which retains much of the Rococo period's decorative style and flickering light that Beaufort purged from his finished painting.

Beaufort's Salon painting was admired by contemporary critics, as well as by artists who appreciated the subject of moral decision-making and oath-taking. Most notably, Jacques-Louis David (1748–1825), who was inspired by Hamilton's painting, was also influenced by Beaufort's composition when he painted *Oath of the Horatii*, of about 1784 (Musée du Louvre, Paris, inv. no. 3692), and *The Tennis Court Oath*, of 1790 (Châteaux de Versailles et de Trianon).<sup>6</sup> **AW**



## Jean-Simon Berthélemy

(1743, Laon–1811, Paris)

***A Dying Gladiator*, 1773**  
Oil on canvas, 40 ¼ × 53 ½ in.  
(102 × 135.9 cm)  
Signed and dated upper left: *Berthelemy / 1773*

Gift of The Ahmanson Foundation  
M.83.169



Born in Laon, Jean-Simon Berthélemy moved to Paris at an early age. About 1758, with the recommendation and under the patronage of the painter Noël Hallé (1711–1781), he entered the school of the Royal Academy of Painting and Sculpture. After several attempts Berthélemy received in 1767 the academy’s *Grand Prix*, which opened the doors to the Ecole des Elèves Protégés for the young artist and led him eventually to the French Academy in Rome, where he arrived in October 1770. The French Academy was then under the direction of Charles-Joseph Natoire (1700–1777), who took a keen interest in the young painter and wrote positively about his progress in the reports he sent regularly to the Royal Academy in Paris.

Berthélemy was to have a long and successful career after his return to France in 1774. Navigating the political upheavals of the last days of the French monarchy, the Revolution, and the Empire without taking an active political role in them as did his contemporary Jacques-Louis David (1748–1825), Berthélemy belonged nonetheless to the commission of experts sent to Italy in 1796 to establish lists of works of art deemed to be worthy of being transferred to Paris. Active in the establishment of the Louvre as a national museum, Berthélemy, who became an *académicien* (full member of the Royal Academy) in 1781, continued to paint, securing numerous commissions, notably for ceiling decorations at the Château of Fontainebleau and the Luxembourg Palace, the seat of the French Senate in Paris, among others. Berthélemy’s work eloquently reflects the challenges that faced artists in late eighteenth-century France and their transition from the precious and decorative style of the pre-Revolutionary days to the more austere subjects and images of the Revolution and Empire periods.

*A Dying Gladiator*, dated 1773, is the only painting traceable to the Roman period of the artist and is one of the mandatory paintings *pensionnaires* at the French Academy were required to execute as proof of their progress. Teaching at the academy was strictly organized and based on the notion that the students’ craft could be learned essentially from seeing and copying masterpieces of the past. Rome provided a trove of antique sculptures that

could be copied, although for practical reasons, plaster casts were substituted as models in the classrooms. In addition, masterpieces of the Renaissance and also, but more seldom, of the Baroque were among the models artists were required to copy. Raphael was privileged among those artists for the quality of his draftsmanship. Drawing from the nude model was allowed only when the artist had reached a certain level but was essential in order for the students to master anatomy and, to a lesser degree, the depiction of expressions.

Studies based on nudes, called *académies*, were usually mere anatomical studies. In this case, however, Berthélemy added a sword, a shield, and the base of a column to add context to his model, whose leaning head and left shoulder and arm are borrowed from the celebrated Hellenistic sculpture the *Barberini Faun*. The goal may have been to demonstrate his ability to tackle more ambitious subjects in painting. After inspection by the director of the French Academy, the *académies* he judged best were sent to Paris, where they were critiqued by members of the Royal Academy. This painting was almost certainly one of the paintings Natoire described in a letter to the abbé Terray, the Surintendant des Bâtiments du Roi: “I will have the honor of sending you three large painted *académies*, two by Berthélemy and one by Suvée, which appear to me to have much merit.”<sup>1</sup> Shortly before sending this letter, Natoire had written another to Terray, stating: “Mr. Berthélemy, painter, has made considerable progress and is in a position to take on large works.”<sup>2</sup> The decision to call back an artist to Paris, where he was assured to embark upon a successful career and to receive royal commissions, was based on the promise expressed in such paintings.

Back in Paris, Berthélemy decided to present the painting at the 1777 Salon, next to other studies and his major composition of the Siege of Calais (location unknown). It elicited positive comments. A critic praised the artist’s “broad and soft brushstroke,” and the artist Gabriel de Saint-Aubin (1724–1780) sketched *A Dying Gladiator* in the margin of his catalogue of the Salon.<sup>3</sup> **JPM**



## Louis-Léopold Boilly

(1761, La Bassée–1845, Paris)

### *Profile of a Young Woman's Head,*

ca. 1794

Oil on paper laid on canvas, 10 $\frac{1}{8}$  × 8 $\frac{3}{4}$  in.  
(25.7 × 22.2 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.33



Louis-Léopold Boilly's reputation rests on his small-scale portraits, such as LACMA's *Portrait of a Lady* and *Portrait of a Gentleman* (M.2003.197.1–.2), and genre paintings, which capture the everyday lives of the middle class during the French Revolution and the Napoleonic Empire. Although critics denigrated genre paintings for their lack of historically significant figures and events, they could not deny the appeal of the popular scenes to the public at large. Smoothly painted with a precise attention to character, gesture, and expression, Boilly's paintings reflect history painting in their ability to tell stories. Like the contemporary society that was his subject, however, paintings such as *The Entrance to the Jardin Turc* (J. Paul Getty Museum, Los Angeles, inv. no. 2010.11) are composed of numerous motifs and stories. Added together, these elements compose the whole without being subordinated to it as they had been in the eighteenth century.<sup>1</sup>

Boilly responded to the demands of the new art market based on the middle class that emerged during the last years of the eighteenth century by developing an efficient, economical working procedure: in his oil sketches, he painted figures of both individuals and groups, which he would then use in multiple compositions. For example, *Profile of a Young Woman's Head*, with the subject's modestly downcast eyes drawing the viewer's attention to the elegant curve of her neck, appears in several of Boilly's compositions, including *A Painter's Studio* (National Gallery of Art,

Washington, DC, inv. no. 1943.7.1), *Family Celebration*, of about 1803 (Château-Musée, Boulogne-sur-Mer, inv. no. 35L),<sup>2</sup> and *The Entrance to the Jardin Turc*, of 1812. In preparation for *The Entrance to the Jardin Turc*, Boilly drew at least one sketch of the overall composition (J. Paul Getty Museum, Los Angeles, inv. no. 2011.22).<sup>3</sup> Differences between it and the final painting indicate that his ideas continued to evolve. The compositional drawing served as a guide to posing individuals and groups of figures for separate oil sketches, which he would fit together like a puzzle. For example, Boilly painted an oil sketch of the three figures (formerly Paul Mellon collection, Upperville, VA) in the immediate circle of the young woman in *The Entrance to the Jardin Turc*, leaving space to insert her figure, which he had previously used for other paintings, into the finished composition.

Like the seventeenth-century Dutch masters, whose genre paintings strongly influenced him, Boilly often turned to family members to serve as his models. Rendered in oil on paper, LACMA's freely painted, incomplete sketch is typical of these portraits; another is *Portrait of One of the Sons of Boilly* (Palais des Beaux-Arts de Lille, inv. no. P398). The similarity of *Profile of a Young Woman's Head* to a chalk drawing by Boilly of his first wife, Marie Madeleine-Joseph Deslignè (1764–1794) (Château-Musée, Boulogne-sur-Mer, inv. no. 28L), suggests she may have been the model for this profile sketch. **AW**



**Louis-Léopold Boilly**  
(1761, La Bassée–1845, Paris)***View of a Lake*, 1797**

Oil on canvas, 9 × 12 in. (22.9 × 30.5 cm)

Signed and dated lower left: *L. Boilly 1797*The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.32

Known primarily as a portrait and genre painter, Louis-Léopold Boilly exhibited two landscapes at the Paris Salon in 1819: *Landscape with Figures and Animals* and *Landscape with Italianate Buildings*. Both paintings are now lost. Dated 1797, *View of a Lake* is Boilly's only extant independent landscape. It is likely, however, that he painted many sketches similar to this one for his own enjoyment, as well as for use in composing his paintings.

The fresh, impressionistic quality of LACMA's beautiful, atmospheric sketch suggests Boilly painted it *en plein air* (in the open air). The practice of actually painting in oils outdoors directly from nature rather than in the studio was new in the late eighteenth century. Although signed and dated, Boilly's painting appears unfinished, a typical conceit that seems to celebrate the spontaneity of the sketch from nature.<sup>4</sup> Boilly depicts a grove of trees reflected in a lake bounded by distant cliffs, but his real subject is light and atmosphere. Employing a clean, lucid palette, he deftly captures the play of light in the reflections on the water and the distant cliffs, softly blurring the forms to suggest the presence of a pervasive atmosphere.

Boilly's interest in landscape was closely related to his work as a portrait painter. Although LACMA's sketch is not known to be related to any specific painting, throughout his career, particularly during the Directoire (Nov. 1795–Nov. 1799) and Consulate (1799–1804) government regimes, Boilly favored portraits in outdoor settings, using the romantic landscape surroundings to reflect the mood of his sitters. The portraits *Monsieur d'Aucourt de Saint-Just* and *Madame d'Aucourt de Saint-Just* (Palais des Beaux-Arts, Lille, inv. nos. P1949, P1950) are typical. In the first a gentleman pauses from his work repairing a bridge. He stands against a wooded landscape cast in shadow, from which a path winds along a sunlit hillside. In the second portrait, a woman is dressed in a flowing white gown. Having removed her hat, cloak, and one glove, she glances nervously over her shoulder, as if expecting to be joined by a companion. The shadowy setting, with its subtle play of light and shade, contributes to the painting's intimate, mysterious atmosphere. **AW**



**François Boucher**

(1703–1770, Paris)

***The Death of Meleager*, ca. 1727**

Oil on canvas, 20 1/8 × 26 1/4 in.

(51.1 × 66.7 cm)

 The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.12


In *Metamorphoses* (7.269–525) Ovid relates the story of Meleager, the heroic hunter of the Calydonian boar, whose death was caused by his mother, Althea. The Fates were the keepers of a log that would last the lifespan of the hero. When Althea learned that Meleager killed his brother, her other son, she stole the log from the Fates and furiously threw it into the fire, thus putting an end to her own son’s life.

Several identical versions of the composition appear in eighteenth-century sales, usually paired with a scene now identified as *The Young Pyrrhus Saved after the Dethroning of His Father*. Two such pairs are kept in the museums of Rennes and Clermont-Ferrand, respectively.<sup>1</sup> In addition to the Los Angeles version of *The Death of Meleager*, another one is in a French private collection. The repetition of the composition, and the difference in quality among the different versions, brings up questions regarding both the nature of the painting and the authorship of these various versions. Although called an *esquisse* since the eighteenth century, the present work is not a “sketch” intended to be developed into a larger work. Rather, it is a small, finished, and spirited painting. Furthermore, it is possible that the composition was used in François Boucher’s studio as a

model to be copied by other artists. This would imply, however, that the painting was kept by Boucher throughout his life, as the painting was executed at a time when Boucher’s studio—if it even existed—had few, if any, assistants.

It is revealing that the composition, while maintaining its authorship throughout most of the eighteenth century, was at times attributed to other artists, Michel-François Dandré-Bardon (1700–1785) and Jean-Honoré Fragonard (1732–1806), in particular. Only recently, through the research of Alastair Laing and Pierre Rosenberg, has Boucher’s early style been uncovered.<sup>2</sup>

In this painting, the sinuous shapes of the figures and the blending of their faces into their elongated and graceful bodies recall those typically found in drawings now firmly attributed to Boucher in the 1720s. The most important group of such drawings, illustrations for Father Gabriel Daniel’s *Histoire de France*, formerly attributed to Pierre-Jacques Cazes (1676–1754), were, according to Laing, begun about 1727 (and published as engravings in 1729), the same date that can be assigned to this painting. A drawing for the composition was offered at Christie’s, London on 5 July 2011.<sup>3</sup> **JPM**



## François Boucher

(1703–1770, Paris)

**Monument to Mignard**, ca. 1743  
 Oil on canvas, 28½ × 22⅝ in.  
 (72.4 × 57.5 cm)

The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.11



François Boucher's carefully articulated sketch, *Monument to Mignard*, is the *modello* (preparatory study) for an engraving representing the tomb of the famous French portrait painter Pierre Mignard (1612–1695).<sup>1</sup> Until the rediscovery of the sketch, an engraving by François-Bernard Lépicié (1698–1755) was the only known record of the now-destroyed tomb.

The exact relationship of Boucher's sketch to the tomb by Jean-Baptiste Lemoyne *le jeune* (1704–1778) is unclear. The print is dated 1743, the year the monument was completed but before it was installed in the church of the Jacobins on the rue Saint-Honoré, Paris, in 1744. Thus, Boucher's sketch depicting the romantic tomb in situ, dramatically lit so that a shadow, seemingly cast diagonally across the back of the chapel to give relief to the monument, must be imagined. (Incongruously, the monument is also lit from the front.) Boucher may have based his sketch on drawings or on a maquette of the sculpture by Lemoyne or, possibly, on the completed sculpture before its final installation in the church.<sup>2</sup>

It is not surprising that Boucher was asked to record Lemoyne's important funerary work. During the 1740s, both the sculptor Lemoyne, who was a portraitist, and Boucher were employed by the French king Louis XV. Furthermore, Boucher had begun his career as an etcher and produced numerous sketches *en camaïeu* (in pinkish-brown monochrome), as is the *Monument to Mignard*, in preparation for engravings. LACMA's collection includes another work by Boucher *en camaïeu*, the *Project for a Cartouche: An Allegory of Minerva, Fame, History, and Faith Overcoming Ignorance and Time* (inv. no. AC1998.148.1), completed about 1727, for an unidentified engraving that was probably intended as a frontispiece for a thesis. Engravers preferred to work with monochrome sketches, such as these, which render shadows through variations in tone.

*Monument to Mignard* was originally commissioned in 1697 by the artist's daughter Catherine shortly after his death. To be completed by the sculptor Jean de Dieu (1658–1714), the monument was to represent the mourning figure of Painting and various trophies surrounding the bust of Mignard by François Girardon (1628–1715). That project was abandoned, and in 1735 Mignard's daughter passed the commission to Lemoyne. *Monument to Mignard* was finally placed in the church of the Jacobins in 1744.<sup>3</sup>

The tomb, as represented in Boucher's *modello*, incorporated Girardon's bust of Mignard and possibly other elements from the original project, such as the sarcophagus and obelisk. The general concept had, however, changed. Succumbing to the demands of Mignard's daughter, Lemoyne's tomb, originally conceived to glorify the painter alone, also became an eternal testament to the beauty and devotion of the daughter to her father. Rather than the allegorical figure of Painting reclining on the sarcophagus, the distraught daughter, in a posture reminiscent of Mary Magdalen at the foot of the cross, kneels before the bust of her father. In front of her, a small genie embraces a swan, symbolizing filial piety, while above, the lead figure of Father Time, armed with his scythe, raises the billowing drapery. Dismantled during the French Revolution, the monument was transported in pieces to the depot at the convent of the Petits-Augustins, where all the figures in lead and bronze were melted down, leaving Lépicié's engraving and Boucher's sketch as the only visual records of this famous monument. **AW**



## Nicolas-Guy Brenet

(1728–1792, Paris)

***Aethra Showing Her Son Theseus the Place Where His Father Had Hidden His Arms***, 1768  
 Oil on canvas, 19¾ × 23½ in.  
 (50.2 × 59.7 cm)

The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.21



Presented to the members of the Royal Academy of Painting and Sculpture in 1768 as his proposed reception piece, Nicolas-Guy Brenet’s oil sketch illustrates an episode from Plutarch’s *Life of Theseus* (1.3.6), which had been depicted by at least two celebrated French painters of the seventeenth century, Nicolas Poussin (Musée Condé, Chantilly, inv. no. PE300) and Laurent de La Hyre (Szépművészeti Múzeum, Budapest, inv. no. 693). Aethra, daughter of Pittheus, the governor of Troezen, bore a child to Aegeus, who, “being desirous of children, and consulting with the oracle of Delphi, received the celebrated answer which forbade him the company of any woman before his return to Athens.” Aegeus related the obscure oracle to Pittheus, who “prevailed upon him . . . whether by persuasion or deceit, to lie with his daughter Aethra.” Aegeus, suspecting Aethra to be with child, “left a sword and a pair of shoes, hiding them under a great stone that has a hollow in it exactly fitting them, and commanded Aethra that “if she brought forth a son who, when he came to a man’s estate, should be able to lift up the stone and take away what he had left there, she should send him to him with these things with all secrecy.” The child born to Aethra and Aegeus was the hero Theseus. Brenet has represented the scene in which “Aethra, conducting him to the stone, and revealing the identity of his father, commanded him to take from thence the tokens that Aegeus had left.”

Brenet’s finished painting, now at the Ecole Nationale Supérieure des Beaux-Arts, Paris, was well received at the Salon of 1769, where even the notoriously exacting Denis

Diderot found it “suavement fait, harmonieux,” in spite of the lack of correctness he noticed in the drawing of the figure of Theseus and the position of the hero’s mother’s arms, which he found uninspired. Although the oil sketch had been approved by the Royal Academy, Brenet refined on its composition for the picture shown at the Salon, instituting substantial changes. The shift from an oblong to an almost square format led him to place the figure of Theseus in a more central position, appropriate given the importance of the hero, and making the narrative more explicit. The somewhat unresolved and unfortunate position of Theseus in the sketch—crouching in an unconvincing effort to lift the rock under which his father has concealed his sword—is transformed in the final picture into an effective, if theatrical, gesture, that provides a perfect counterpart to the hieratic stance of Aethra. Likewise, the substitution of an embracing nymph and river god for the more conventional single figure of the river god in the sketch is also a welcome change that carries the image into the realm of bucolic poetry. In making this alteration, Brenet was possibly influenced by such groupings as found in François Boucher’s mythological paintings, or the example of Venetian artists, particularly Tiepolo, whose nymphs may be considered a prototype for Brenet’s. **JPM**



## Jean-Siméon Chardin (1699–1779, Paris)

*Soap Bubbles*, probably after 1739  
Oil on canvas, 23 $\frac{5}{8}$  × 28 $\frac{3}{4}$  in. (60 × 73 cm)  
Signed lower right: J.S. *chardin*

Gift of The Ahmanson Foundation  
M.79.251



Three versions of the subject are recognized today, all in American museums: the Metropolitan Museum of Art, New York, the Los Angeles County Museum of Art, and the National Gallery of Art, Washington, the latter being the only known vertical rendition of the subject. Paintings of the subject matter—variously coupled with other genre pictures—appear at least six times at Paris auctions between 1776 and 1786. The approximate dimensions and descriptions of the paintings in these catalogues make the identification of the Los Angeles and New York pictures (the two horizontal versions) particularly difficult to ascertain. The more recent provenance of the Los Angeles picture, leading to its purchase by the museum, has also been subject to speculation. At the time of its sale at auction in 1973—as a work after Jean-Siméon Chardin—it was rumored to belong or to have belonged to the Toulouse-Lautrec family. This provenance was mentioned, for instance, by Pierre Rosenberg in his entry on the painting for the exhibition held in Ferrara and Madrid in 2010–11, (see Exhibitions).

A letter about the painting in the curatorial file, written by Claus Virch, who sold the painting to Kenneth Donahue, then director of the museum, mentions a former letter that contained important information on the painting's provenance. That letter has disappeared, but its content has been preserved in the archives of the Registrar's Office. It lists the previous owners of the painting, according to a member of the Toulouse-Lautrec family. This document excludes from the painting's provenance the collection of Philippe de Kerhallet, mentioned tentatively by Rosenberg and based on a document in the Musée du Louvre's Documentation Department.

More speculations and mysteries swirl around the painting, and they have fueled an abundant literature devoted to its date, its relationship to the other versions, and its meaning. One certain fact is that Chardin exhibited a painting of the subject at the 1739 Salon and that, according to tradition, it would have been the one engraved by Pierre Filloeuft (1696–after 1754). The engraving, however, does not correspond exactly to any of the three versions and may suggest the existence of a fourth, vertical, one.

More conjectural yet is the date of the painting. Pierre-Jean Mariette, in 1749, wrote that Chardin's first genre painting was, in fact, such a bubble blower, although his opinion was challenged by other contemporary sources. The first known and dated genre painting by Chardin is *Woman Sealing a Letter* (1733; Schloss Charlottenburg, Berlin), a painting that uses the same model for the servant as for the bubble blower. Based upon this, the various versions of *Soap Bubbles* have usually been dated to 1734, even though it is hardly imaginable that the artist would execute three versions of the same painting in a single year.

The popularity of the theme also remains unexplained, as so little is known about Chardin's patrons. It has been argued that Chardin was adding here to the tradition of *vanitas* painting, which in seventeenth-century France and Flanders, in particular, often features the image of a putto blowing bubbles. This again is highly speculative, as the image of the artist as a *peintre moraliste* is foreign to the more convincing persona of Chardin as a painter of reality. Removed from the *vanitas* context, the painting may indeed acquire another, more literal meaning. As argued by Frances Terpak, Sir Isaac Newton's *Opticks* (1704) had achieved substantial fame in eighteenth-century Paris. In that treatise, Terpak comments, "Newton acknowledged that his observations of soap bubbles had contributed to the development of his theory of colors," thus "Chardin's youth could be studying the bubble's iridescent diaphanous surface for the complex succession of colors recorded by Newton."<sup>4</sup>

This reading of the painting's meaning may be reinforced if one considers, as Terpak does, that a *Soap Bubbles* painting has often been paired with pictures of a girl playing knucklebones and looking upward with amazement as the ball she threw in the air is about to obey the law of gravitation. Without paying literal homage to Newton's theories, Chardin here may well represent a young man neither futilely amusing himself nor reflecting upon destiny, but instead exploring nature in a direct and playful manner. **JPM**



## Jean-Baptiste Deshays

(1729, Rouen–1765, Paris)

***Scene from the Martyrdom of Saint Andrew (Saint Andrew, Brought by His Tormentors, Refuses to Worship the Pagan Gods)***, 1758

Oil on canvas, 21 $\frac{3}{8}$  × 11 $\frac{3}{4}$  in.  
(54.3 × 29.8 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.19



The three paintings dedicated to the martyrdom of Saint Andrew, commissioned for the church of Saint-André-de-la-Ville in Rouen, rank among the most celebrated works of Jean-Baptiste Deshays. In 1754 Deshays had arrived in Rome to fulfill his curriculum at the French Academy. The correspondence of the then-director, Charles-Joseph Natoire, describes a studious *pensionnaire*, prompt at accomplishing the requisite drawings and painted studies that were sent periodically to Paris to be judged by members of the Royal Academy of Painting and Sculpture. These were generally well accepted despite some *académiciens*' remarks about the artist's liberal use of red and a certain dry harshness in his handling of lights and shadows.<sup>[1]</sup> It was probably while still a student in Rome, although close to his return to Paris in 1757, that Deshays received the offer to provide three large compositions for the church. This was not entirely unusual, as it was expected from gifted students, already well known in France, to quickly set to work upon their return home. In this case the commission came, not from Paris, but from Rouen, Deshays's native city, a provincial but rich center that could also boast having contributed such painters as Jean Jouvenet and Jean Restout, famous in eighteenth-century France.

The three scenes to be represented were taken directly from Jacobus de Voragine's *Golden Legend*: the saint's flagellation, his refusal to sacrifice to the pagan gods, and, finally, his burial. The most dramatic of the three, the refusal scene, was to be the centerpiece of the triptych. It was the first painting Deshays executed. Freshly arrived from Rome, Deshays was still haunted by the examples he had seen (and probably had to copy) of the frescoes of Domenichino and Mattia Preti in San Andrea della Valle,

Rome, in particular, and he signed his composition *Deshays L[e] R[omain]*. In September 1758 Deshays submitted his finished painting to the academy in order to be *agréé*, the first step on the path to become a full-fledged academician. (In 1760 he presented his second composition for the cycle, the *Burial of Saint Andrew*, as his entry in the hope of obtaining the coveted position of adjunct professor.) The painting was exhibited in front of a larger public when included in the 1759 Salon, where it met with success. Denis Diderot, however, only remarked laconically that he could not form an opinion, the painting being hung too high. Nonetheless, the composition remained famous, and as late as 1795, when the taste for painting had taken another direction, Charles Le Carpentier wrote that it could "be considered the artist's masterpiece," admiring its colors, drawing ("un dessein mâle"), and execution.<sup>[2]</sup>

As expected, Deshays executed many preparatory studies for the painting, including individual studies of heads or figures, and one for the whole composition, now at the Albertina in Vienna.<sup>[3]</sup> That latter drawing is quite close to the Los Angeles sketch. Both, however, differ from the finished painting, in which the saint faces the idol he refuses to worship. In the Vienna drawing and the Los Angeles sketch, Saint Andrew faces the cross to which he is to be nailed and turns his back toward the statue of the pagan god. The pinks and light tones of the sketch gave way to a more golden and strongly contrasted atmosphere in the large composition. Philippe Louis Parizeau's engraving of the composition was not made after the finished picture, but rather from the sketch. In most likelihood this was the Los Angeles sketch, which Deshays kept for himself and was sold for the first time at the artist's sale following his premature death. **JPM**



## Alexandre-François Desportes

(1661, Champigneulles–1743, Paris)

### *Dog Pointing Partridges in a Landscape*, 1719

Oil on canvas, 44 × 56¾ in. (112 × 144 cm)

Signed and dated lower left: *Desportes* 1719

Gift of The Ahmanson Foundation  
AC1993.39.1



*Dog Pointing Partridges in a Landscape*, signed and dated 1719, is a superior example of the many portraits of hunting dogs in landscapes that made Alexandre-François Desportes one of the most sought-after animal painters in Europe in the eighteenth century. What set the French painter apart from his peers was his skill in portraying not only the physical appearance but also the psychological condition of the animals through their physical pose. Here, with tail taut, legs stiff, and mouth tense, a hunting dog freezes in place as he fixes his eyes on two unsuspecting partridges hiding behind a tree.

Placed in the foreground against a wooded glen and a deep, misty landscape, the life-size animals appear to share the viewer's space. The startling immediacy of the image clearly appealed to Desportes's patrons, who would have recognized the familiar pose of the dog. Bred to quietly locate, stalk, and flush out partridges and other birds that nest on the ground and live among the high grasses and bushes, pointers were prized working companions of the aristocracy.

Desportes first painted these types of dog portraits for the royal hunting lodge at Château de Marly. As painter to Louis XIV (1638–1715), Desportes often accompanied the king to the hunt. Riding in the royal carriage to which the king was confined during his last years because of his ill health, Desportes captured the movements of animals in black chalk drawings in a small sketchbook. Desportes's many chalk drawings and oil sketches reveal his continuous study of dogs and birds from life. Back in the studio, Desportes developed the details of the drawings, informed by his study of animal anatomy and the many hours he spent in menageries, markets, and kennels. His study of dogs in action clearly informed the paintings in which he orchestrates the movement of the dogs and birds in convincing compositions.

In both 1702 and 1714, Desportes painted a series of large-format compositions of dogs, the first set capturing dogs in action (*Bonne, Nonne, and Ponne Halting before Some Partridge*; Musée de la Chasse et de la Nature, Paris, inv. no. P. 414), and the second, representing the king's favorite dogs in characteristic poses, such as in the LACMA painting. Inspired by the Flemish hunting scenes of Paul de Vos (1591–92 or 1595–1678) and others, they were destined to be placed in an antechamber of the king's apartment at Château de Marly, which served as his private escape from the activity of Versailles. Although access to Marly was extremely limited, the portraits were apparently well known. Replicas of the king's paintings were desired not

only for the clear light and graceful tension of the dogs but also for their association with royal taste and the noble privilege of hunting.<sup>2</sup> After the death of the king in 1715, Desportes produced numerous paintings of single dogs. Rather than portraits of individual dogs in identifiable landscapes, however, they probably represent generic dogs and landscapes based on his many drawings.

*Dog Pointing Partridges in a Landscape*, dated 1719, particularly recalls Desportes's portrait of the king's dog, *Zette Stopped before Two Partridges* (1714; Musée de la Chasse et de la Nature, Paris, inv. no. 3915)<sup>3</sup> and is an example of the pictures Desportes produced for noblemen and the landed gentry. As in the portrait painted for the king, in LACMA's painting a handsome pointer freezes in the foreground of a landscape when he spots the two birds in the grass next to a tree. Although Desportes may have included the birds primarily as a pretext for representing the dog's tense posture, his careful study of the physical appearance and character of the two partridges is evident. A drawing of a crouching partridge is known in two versions (Musée International de la Chasse, Gien, France, inv. no. P285; and private collection) and undoubtedly served as the model for the bird in the foreground of LACMA's painting. It is the bird farther back, however, that reveals the artist's keen observation of the behavior of the birds, as well as his ability to create narrative tension through its posture. Stretching its neck to look around the tree, the curious bird appears to sense danger but remains ignorant of the dog on the other side.

In addition to Desportes's concern for the accurate description of dogs is his detailed observation and depiction of local vegetation. Louis XIV was said to have enjoyed being able to recognize not only his favorite dogs but also the landscapes and details of plants depicted in Desportes's paintings, often with the help of his botanist M. Fagon. In *Dog Pointing Partridges in a Landscape*, Desportes complements the posture of the dog with the tenacious grapevine that winds around the trunk of the tree and draws attention to the sheltering partridge with the carefully observed yellow broom plant at the base of the tree. An invasive plant, the broom plant typically grows, as here, on the edge of the forest. Desportes may have referred to an oil sketch on paper made from life for the detail of the plant, which often appears in his paintings of dogs (Manufacture Nationale, Sèvres, inv. no. P111, no. 44).<sup>4</sup> His attention to details of nature is perhaps reflected in the fact that Desportes, who had entered the Royal Academy of Painting and Sculpture as an animal painter in the Flemish tradition of hunting scenes, later became a still-life specialist. **AW**



**Gabriel-François Doyen**

(1726, Paris–1806, Saint Petersburg)

***The Russian Nobility Offering***
***the Imperial Princes to Minerva***, ca. 1794

 Oil on canvas, 37<sup>3</sup>/<sub>8</sub> × 28 in.

(94.9 × 71.1 cm)

 The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.20


This large sketch is a study for a commission from the grand duke Paul, later Paul I, czar of Russia (1754–1801), for a ceiling painting intended to be installed in the cabinet of Catherine II, the Great (1729–1796) at St. Michael’s Castle, Saint Petersburg. According to Marc Sandoz, who was unaware of this sketch, the commission was given to Gabriel-François Doyen before 1796.<sup>1</sup> Following the assassination of Paul I in 1801, the ceiling was transferred to the Hermitage, Saint Petersburg, where it was first on view in the Gallery of Minerals. Since 1850 it has been displayed in the so-called Escalier du Conseil, now the main staircase of the museum. According to Heinrich Christoph von Reimers, the painting was left unfinished by Doyen.<sup>2</sup> In his history of the Winter Palace (now the Hermitage), A. V. Suslov identified the subject as “the Russian nobility personified by a warrior presenting on a shield its children to Minerva (possibly an allusion to the grandsons of Catherine II: Alexander and Constantine); Abundance, personifying the wealth of the State, is at the children’s feet; in the background one sees a fully armed heroic figure surrounded by History and Time, writing the annals of the State, and Renown announcing them to the world.”<sup>3</sup>

Doyen left Paris for Russia in 1792 after dutifully asking Louis XVI for his permission (in one of the last official documents signed by the king) in order to accept the title of First Painter of the Empress and Associate Director of the Imperial Academy for a period of three years. Doyen, however, remained in Russia until his death fourteen years later, having been forced into permanent exile by the political changes in France. His warm reception in Russia, first by Catherine herself, and the subsequent support he received from her son Paul I, must have compensated the artist for the flagging interest and harsh criticisms his works had received in France prior to his departure. His compositions were considered by many confused and indecipherable, and his colors, artificial. Indeed, by the late 1770s, Parisian taste had little tolerance for the kind of late Rubenism Doyen practiced. In Russia, however, his style was still largely acceptable and particularly suitable to Paul I’s conservative taste. Sandoz has identified a drawing of an allegory of Catherine II in the Hermitage Museum’s collection as a first idea for the imperial commission,<sup>4</sup> but no solid evidence corroborates this assertion. **JPM**



**Louis Galloche**

(1670–1761, Paris)

***Saint Martin Sharing His Coat with a Beggar***, ca. 1737Oil on canvas, 15 $\frac{5}{8}$  × 10 $\frac{3}{8}$  in.  
(39.7 × 26.4 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.7***Saint Martin Kneeling in Front of an Eremitic Monk***, ca. 1737Oil on canvas, 15 $\frac{5}{8}$  × 10 $\frac{3}{8}$  in.  
(39.7 × 26.4 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.8

The story of Saint Martin, a soldier in the Roman army, sharing his cloak with a beggar (who turned out to be Christ), was one of the most popular images in medieval art. This particular subject of an act of charity was treated less frequently in the following centuries. Anthony van Dyck, however, represented it, appropriately enough, for his large painting in the church of Saint Martin at Zaventem (ca. 1620). Louis Galloche, who admonished his students to study Italian and Northern masters, may have derived his composition from Flemish examples. It is, for instance, especially close to a small sketch attributed to Jan Boeckhorst (1605–1668) in the National Gallery of Art, Washington, DC.<sup>1</sup>

The subject of its pendant is somewhat mysterious. It cannot be a meeting of Saint Hubert and Saint Lambert as described in the 1972 Galerie Joseph Hahn catalogue and should logically represent an episode in the life of Saint Martin. Martin has now left the imperial army (a horseback rider in the background may allude to his military past). Tempted by the solitary life of eremitic monks, Martin

settled for a while on the island of Gellinaria (now Albenga). The painting could represent his meeting a kindred spirit upon his arrival on the island or perhaps a later episode in his life. About 361 he established a hermitage near Tours, which attracted a large community of monks who followed a strict rule based on the ascetic life of early Christians in the desert. This became the large Abbey of Ligugé.

The work of Galloche, an important but somewhat neglected painter, deserves to be better known. His life, written by his eighteenth-century biographer, the abbé Gougenot (1719–1767), and published in 1856, remains our main source of knowledge on the artist.<sup>2</sup> Gougenot provided a brief catalogue of Galloche's work. The LACMA sketches are not included in it, but Gougenot mentions two paintings devoted to the life of Saint Martin.<sup>3</sup> It is tempting to believe that the two mentioned by Gougenot and LACMA's two paintings were part of a single commission, probably from a religious order. There are three drawings at the Musée du Louvre, Paris, for the figure of Saint Martin on horseback.<sup>4</sup> JPM



**Noël Hallé**  
(1711–1781, Paris)***Saint Anne Revealing to the Virgin  
the Prophecy of Isaiah***, ca. 1749  
Oil on canvas, 24 <sup>5</sup>/<sub>8</sub> × 16 <sup>1</sup>/<sub>4</sub> in.  
(62.5 × 41.3 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.16

With its blank cartouche and elaborate ornaments, the sketch is clearly a finished study intended to be engraved. Indeed, the composition was first engraved by Etienne Fessard (1714–1777) in 1749 and reissued in 1760 and 1766.<sup>1</sup> It had been commissioned by the confraternity of the master carpenters of Paris, whose seat was in the church of the Carmelite Fathers of the Billettes.

Confraternities were religious associations often, but not necessarily, based on professional associations or guilds. Each confraternity was placed under the patronage of a saint. Most confraternities (which were suppressed during the French Revolution and reappeared in the nineteenth century) maintained a dedicated chapel in a church, organized religious observances, and issued broadsheets and devotional prints. Early examples of these latter can be considered popular imagery. Increasingly, however, celebrated artists were invited to provide images. The confraternity of the master carpenters included famous and successful artisans whose social status was elevated and whose economic means consequently enabled them to secure the participation of established artists, such as Noël Hallé.

The iconography of this work alludes directly to the confraternity. Besides the decorative putti surrounded by planes, squares, and other tools of the carpenters' trade, the central image does not illustrate, as previously thought, the common subject of the education of the Virgin, but rather Saint Anne teaching the young Virgin to read and understand Isaiah's prophecy that she would become the mother of God's son.<sup>2</sup> In that Mary was the temporary receptacle of the son of God, she was thus considered the first of the tabernacles, albeit a living one, that the carpenters were asked to build. Just as she had carried Jesus in her body, the tabernacles "house" the Host, that is, the body of Christ. Such far-fetched interpretations were not unusual among the reasons invoked to justify the selection of a specific patron saint.

Oil sketches intended as models for engravings are often executed in grisaille, not only for economic reasons, but also to guide more closely the engraver's task. Hallé, by contrast, displays not only his mastery of elegant and well-balanced compositions but also his talent as one of the finest colorists of his generation. **JPM**



**Jean-Antoine Houdon**  
(1741, Versailles–1828, Paris)**Seated Voltaire**, ca. 1779–before 1828  
Plaster with metal supports,  
traces of dark greenish-blue paint,  
54 × 28 × 37 in. (137.2 × 71.1 × 94 cm)Gift of The Ahmanson Foundation  
M.2004.5

Voltaire (pen name of François-Marie Arouet; 1694–1778) is best known today as the author of *Candide* (1759), a picaresque novel that satirized mindlessly unrealistic optimism. He was one of France’s most influential philosophers and literary craftsmen. Equally considered a defiant wit, reprobate, heretic, courageous defender of the unjustly accused, and hero of the Enlightenment, Voltaire was imprisoned twice in the Bastille and was exiled, formally and informally, three or four times. He ridiculed religious dogmas and condemned the feckless cruelty of autocratic rulers and the hypocrites who were their lackeys. Catherine the Great, who carried on a voluminous correspondence with Voltaire, esteemed him above all other thinkers of their day.

In 1770, when Voltaire was seventy-six, his admirers sent the sculptor Jean-Baptiste Pigalle (1714–1785) to Voltaire’s retreat near Geneva to create a full-length portrait of him. The format attested to the subject’s fame: rarely was a living commoner portrayed in the formula that traditionally honored royalty, deities, or deceased heroes.<sup>1</sup> Voltaire had resisted, claiming that he was too thin and old to be a suitable subject. In a hilarious and self-deprecating description, the playwright protested that his skin hung from his cheekbones like sheets of dry parchment and that he no longer had eyes but pits that had sunk to the back of his head instead. Of the few teeth he ever had, the remaining ones were now gone, he wrote.<sup>2</sup> The result of Pigalle’s effort—a naked, full-length seated figure of the scrawny writer (fig. 7)—was roundly condemned as a failure.<sup>3</sup> The most successful portrait, the one that has endured, was created almost a decade later by Jean-Antoine Houdon.

In February 1778, at the age of eighty-four, after almost thirty years’ absence from Paris, Voltaire returned triumphantly to the French capital from his retreat near Geneva for the production of his play *Irène*. He agreed to sit for Houdon, who completed a marble bust by 16 April. The portrait caused a sensation: “All Paris goes to Monsieur Houdon’s studio to see a bust of Monsieur Voltaire that is without question the closest likeness of all the portraits ever done of this patriarch.”<sup>4</sup> Catherine the Great knew of it, and on 13 April she expressed her wish to have a bust of Voltaire.<sup>5</sup> Six weeks later, on 30 May, Voltaire succumbed to illness and hemorrhage brought on by the very celebrations held in his honor.

On 8 November 1778 Catherine the Great learned that Voltaire’s niece, his constant companion for twenty-five years, had ordered a life-size seated portrait of Voltaire in marble from Houdon.<sup>6</sup> Originally destined for the Académie Française, it went instead to the Comédie-Française. The empress commissioned a marble example for

herself, which is now in the State Hermitage Museum, Saint Petersburg (fig. 8). Houdon conceived the basic composition by 1779, when he showed a gilt-bronze seated figure, less than a foot high, in the Salon that year.<sup>7</sup> He completed a full-scale plaster model in February 1780; it is believed to be the example, signed in script, in the Bibliothèque Nationale de France. The marble example that was carved for Voltaire’s niece was exhibited in the Salon of 1781, and Catherine the Great’s example, bearing the date 1781, was presumably carved then, although it was not delivered until 1784.<sup>8</sup>

The empress of Russia commissioned more than one portrait of the philosopher she idolized from the sculptor who was the greatest portraitist of the eighteenth century. Not surprisingly, she owned portraits of Voltaire by Houdon in various media, for Houdon worked in terracotta, marble, plaster, and bronze. Indeed, he prided himself on being the only major French sculptor of his time who could cast his own sculptures in bronze. In the technique of marble carving, Houdon was without peer. He produced illusions in stone that had not been seen since the time of Gian Lorenzo Bernini.

Moreover, Houdon was one of the few sculptors for whom plaster was no longer simply an ancillary material for preparatory sketches or models to be copied into marble. Instead, in Houdon’s hands, plaster was worthy of finished works of art. Intractable yet versatile, Parisian plaster had been appreciated at least since the time that Benvenuto Cellini wrote admiringly of it in the sixteenth century, but Houdon exploited it as few others had. From Houdon’s molds emerged plaster sculptures of an astonishing degree of refinement and beauty, and the crispness rendered in wet plaster of details like eyelids, lace, and strands of hair often surpasses the same features carved in marble. Furthermore, Houdon was one of the earliest, perhaps indeed the first, sculptor who promoted the diffusion of his work by producing multiples in plaster. One of his clients, the actress Sophie Arnould, for example, ordered thirty plaster copies of her portrait from him (with the option of Houdon producing even more for her),<sup>9</sup> and Houdon’s portrait of George Washington was so popular that in 1804 Houdon was asked to consider producing as many as two hundred copies of it.<sup>10</sup>

Houdon was born at Versailles into the family of the concierge of the royal school for gifted art students. He is said to have created sculptures by the age of nine; by twenty he won the Rome Prize from the Royal Academy of Painting and Sculpture. Eschewing the decorative frothiness favored by most of his contemporaries, Houdon combined the harmonious restraint of classical sculptures with realistic naturalism. He was renowned for the astonishing accuracy



of the life-size anatomical study he created while still in Rome (1767). Disfavored personally by the French officials who awarded lucrative public commissions, Houdon instead found most of his work privately, creating portraits in France, the German princely courts, Russia, and the United States. Over the course of a long life, Houdon captured the divergent characters of French aristocrats under the reigns of Louis XV and XVI, as well as the heroes of the American War for Independence. He survived the Terror (citing his contributions in the study of anatomy and the training of craftsmen in his studio) and went on to carve portraits of Napoleon. Thomas Jefferson insisted that Houdon was the most important sculptor in Europe and the only artist worthy and capable of creating the monument to George Washington. It was Houdon who conceived our abiding images of Washington and Jefferson—and of Benjamin Franklin, the marquis de Lafayette, Robert Fulton, and John Paul Jones. Their images were diffused through copies, both licit and illicit.

It is therefore reasonable to expect that the *Seated Voltaire* would not be unique. Many small reductions exist. More remarkably, however, Houdon even made several life-size examples of the *Seated Voltaire*. Besides the two marble versions already mentioned, terracotta casts are in the Musée Fabre in Montpellier<sup>41</sup> and the Voltaire Institute in Geneva, a variant that features a stack of books beneath the chair. A papier-mâché copy in the Bibliothèque Municipale in Rouen was crafted in 1791 for the memorial procession that carried Voltaire's body to the Pantheon in Paris; like the example in Los Angeles, the papier-mâché version includes a skirt of fabric that encloses the void under the chair. Three versions in plaster are known: in addition to the present example and the one in the Bibliothèque Nationale de France, there was another in the Coty collection, which was auctioned in 1936 (now unlocated but illustrated in the auction catalogue). One of these plaster examples must be the one that was in the collection of Le Pelletier de Mortefontaine in Paris in 1787.

Mold lines in the examples in Montpellier and Los Angeles are identical, and the same sections can be discerned in photographs of the Coty example. The main sections are defined by lines that run horizontally across the chest, just below the knees, and a few inches above the ankles. The three sculptures must therefore all have been produced from the same molds<sup>42</sup> that Houdon carefully guarded against counterfeiting.<sup>43</sup> Hector Sonolet, the director of the academy at Carrara, wrote (1807), “When Houdon made his busts of Voltaire and Rousseau, he did not prohibit other artists from copying them in marble, but he sold each plaster for 100 *louis*, prohibiting the artists from making molds from them for production of copies.”<sup>44</sup> No mold was listed among the sculptures in Houdon's two inventories, except for that of the anatomical study of 1767. The price of the mold included the right to reproduce the sculpture.<sup>45</sup>

The monument to Voltaire is justifiably called Houdon's masterpiece.<sup>46</sup> In just a few days of modeling the bust in 1778, Houdon caught the essence of the man who, his mourners would proclaim, had “prepared us to become free.”<sup>47</sup> The limited sittings were disturbed by Voltaire's weakness and impatience, but Houdon seized the expression in an instant when Voltaire became elated upon seeing his honorific laurel-crown from the Comédie-Française brought to the sculptor's studio in a planned surprise.<sup>48</sup> For the full-scale monument, however, Houdon was working without the living man before him. The sculptor nevertheless created a vibrant likeness sparkling with vitality. The sinewy hands seem to tremble, too stimulated to rest. Although immersed in a great robe, his head banded by the honorific ribbon reserved for the immortalization of poets in ancient Greece, Voltaire appears before us as if still alive, momentarily interrupted in one of his trenchant but amusing thoughts, his mischievous eyes sparkling with wit, his face animated by what Kenneth Clark called “the smile of reason.”<sup>49</sup> Voltaire's brilliant personality, communicated to us by Houdon's monument, by itself embodies the contradictory paradoxes of the age in which he lived. **ML**



Fig. 7



Fig. 8

Fig. 7 Jean-Baptiste Pigalle, *Voltaire Nude*, 1776. Marble, 59 × 35 × 30 3/4 in. (150 × 89 × 77 cm). Musée du Louvre, Paris (inv. no. Ent. 1962. 1)

Fig. 8 Jean-Antoine Houdon, *Voltaire*, 1781. Marble, Height: 54 3/4 in. (138 cm). The State Hermitage Museum, St. Petersburg, acquired by Catherine the Great in the 1780s (inv. no. H.cK-9)



**Jean Jouvenet**  
(1644, Rouen–1717, Paris)***The Raising of Lazarus***, ca. 1711  
Oil on canvas, 39 ½ × 63 ½ in.  
(99.4 × 161.3 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.4

Jean Jouvenet’s sketch *The Raising of Lazarus* is closely related to a monumental painting of the same subject at the Musée du Louvre, Paris. When the Louvre painting was exhibited at the Salon of 1704, Jouvenet’s dramatic composition prompted the author of the *livret* to exclaim, “Quelle vie! Quels regards! Quelle force d’expression!” (What life! What expressions! What passion!). Indeed, Jouvenet’s successful composition marks this once-forgotten artist as a major figure in French painting at the turn of the eighteenth century.

LACMA’s sketch, like the Salon painting, depicts one of the most dramatic stories in the Bible (John 11:1–44). Lazarus, brother to Martha and Mary, had been dead four days when Christ arrived at the cave that served as his tomb and “raised his voice in a great cry, ‘Lazarus, come forth.’” Using light, gesture, and compositional diagonals, Jouvenet dramatically portrays the moment when Lazarus, illuminated by a torch in the lower left corner, responds to Christ’s command. Standing at the entrance to the cave in the center of the composition, gesturing with his right hand toward Lazarus through Martha, Christ forms the apex of a triangle anchored by Lazarus and the figure of the paralytic man in the lower right corner. The exaggerated, theatrical gestures and expressions of the crowd animate the scene and bear witness to the miraculous event.

Jouvenet’s exploration of human feelings reflects his training with the painter and designer Charles Le Brun (1619–1690), who had taken an interest in the young artist and employed him at Versailles. Like Le Brun, Jouvenet made drawings of figures expressing different emotions for use in multiple compositions. The drawing depicting a man with upraised arms (Nationalmuseum, Stockholm, inv. no. NMH 2761/1863), for example, was a study for the figure that appears at left of center in the background of this sketch and also one in *The Miraculous Draught of Fishes* (Musée du Louvre, Paris, inv. no. 5487).

Jouvenet exhibited three very large paintings at the 1704 Salon: in addition to *The Raising of Lazarus*, the works were *Christ in the House of Simon* and *Christ Driving the Traders from the Temple* (both, Musée des Beaux-Arts, Lyon, inv. nos. A205, A135). These paintings, plus a fourth, *The Miraculous Draught of Fishes*, had been commissioned in 1697 by the Benedictine priory of Saint-Martin-des-Champs, Paris, as part of the building renovations and extensive new decorations for the monastic church.<sup>2</sup> In 1703 the priory also commissioned Louis de Silvestre (1675–1760) and Louis Galloche (1670–1761) to paint eleven large canvases illustrating the life of Saint Benedict for the church.

Financial difficulties prevented the monks from installing Jouvenet’s works in the nave of the church, and in July 1705 Jouvenet’s four paintings of the miracles of Christ were presented to Louis XIV for the Trianon, the king’s personal retreat at Versailles. In 1706 the paintings were finally installed in the church of Saint-Martin-des-Champs, where they remained until 1792, when they were seized by the Revolutionary government. The paintings were placed in the Musée du Mois de Décembre 1792 but were returned to the church the following year. Two of the paintings were presented to the Musée des Beaux-Arts, Lyon, in 1811. *The Raising of Lazarus* and *The Miraculous Draught of Fishes*, however, went to the Musée Spécial de l’Ecole Française à Notre-Dame de Versailles; in 1816 they were returned to Paris and placed in the Louvre.

Jouvenet’s paintings for Saint-Martin-des-Champs met with obvious success.<sup>2</sup> In 1712 he presented four cartoons based on the compositions to the Gobelins Manufacture, the royal furniture workshops, for the production of tapestries. The enormous scale of the original paintings, in fact, is similar to that of tapestries. Founded in 1667 by Le Brun, the Gobelins had begun making tapestry copies after famous Renaissance paintings at the end of the seventeenth century and continued to do so for popular images. Jouvenet’s cartoon for *The Raising of Lazarus* (Palais des Beaux-Arts, Lille, inv. no. P481) reproduces in general the composition of his painting in the Louvre but differs most significantly in the addition of the walls of a city, which replace the sky in the Salon version. Jouvenet also modified the positions of several heads, altered the draperies, and added several figures in the upper right, creating a more densely populated composition.

Rather than a preparatory sketch or copy of the Salon painting that once hung in the church of Saint-Martin-des-Champs and is now at the Louvre, LACMA’s large, detailed oil sketch appears to be an intermediary step between the original painting and the cartoon in Lille. The free handling of the LACMA sketch and the numerous differences between it and both the Louvre and Lille compositions indicate that the artist used it to rework his ideas. Most notably, the sketch includes the city walls but not the figures Jouvenet added at the right in the Lille version. Doubts expressed by Antoine Schnapper, who never saw the painting in person but judged it on the basis of a photograph to be part autograph and part studio, appear to be answered by recognition that the figure of Christ, which he questioned, was damaged and restored.<sup>3</sup> **AW**



**Pierre Legros II**  
(1666, Paris–1719, Rome)***Saint Thomas***, 1703–4  
Terracotta, 27<sup>3</sup>/<sub>8</sub> × 18<sup>1</sup>/<sub>2</sub> × 10<sup>3</sup>/<sub>4</sub> in.  
(69.5 × 47 × 27.3 cm)

Purchased with funds provided by William Randolph Hearst, The Ahmanson Foundation, Chandis Securities Company, B. Gerald Cantor, Camilla Chandler Frost, Anna Bing Arnold, an anonymous donor, Duveen Brothers, Inc., Mr. and Mrs. William Preston Harrison, Mr. and Mrs. Pierre Sicard, Colonel and Mrs. George J. Dennis, and Julia Off by exchange 84.1



This extraordinary terracotta is a masterpiece of modeling by one of the most important sculptors of late Baroque Rome, the Frenchman Pierre Legros. It is a *bozzetto* (study) for a major prestigious artistic enterprise of the papacy of Clement XI (r. 1700–1721), the sculpted decoration of the nave of the basilica of Saint John Lateran. It is only in the beginning of the eighteenth century that the magnificent tabernacles built by Francesco Borromini in Saint John Lateran between 1646 and 1649 were filled with a series of the apostles: twelve colossal statues made of single blocks of marble and measuring about four meters high.<sup>1</sup> Seven sculptors were responsible for the execution of these monumental statues between 1703 and 1718: four Italian sculptors each made one figure, two French artists, Pierre Etienne Monnot (1657–1733) and Legros, were assigned two apostles, respectively,<sup>2</sup> while the lion's share fell to Camillo Rusconi (1658–1718), with four statues.<sup>3</sup>

Born in Paris, Legros learned sculpture from his father, Pierre Legros I (1629–1714). Awarded a first prize by the Royal Academy of Painting and Sculpture in 1686, he was sent two years later to the French Academy in Rome to complete his studies. Having accepted an invitation from the Roman Jesuits to work for them at the church of the Gesù, he was excluded from the French Academy in 1695; this marked the start of his brilliant career, spent entirely in Rome. His most important works include *Saint Ignatius*, in silver (destroyed), and *Religion Casting Down Heresy*, in marble, for the altar of Sant' Ignazio at the Gesù; the large-scale marble relief *The Apotheosis of Saint Luigi Gonzaga* and the *Monument of Pope Gregory XV* in the church of Sant' Ignazio di Loyola; the *Tomb of Cardinal Casanate* in Saint John Lateran; the reclining figure in colored marbles *Blessed Stanislas Kotska on His Deathbed* in the church of Sant' Andrea al Quirinale; and the monumental statue *Saint Dominic* in the nave of Saint Peter's. Legros played a critical role in the Roman Academy of Saint Luke, to which he was elected in 1700. In 1715 he returned to France, where he was much disappointed that his fame could not open the doors of the Royal Academy to him. He went back to Rome after a few months and continued to secure important commissions,

although he suffered from the competition of Camillo Rusconi, who had become the leading sculptor in Rome.

The two apostles that Legros carved for the nave of the Lateran are *Saint Thomas*, paid for by the king of Portugal, and *Saint Bartholomew*, commissioned by Cardinal Lorenzo Corsini in 1704 and installed in 1712.<sup>4</sup> Indeed, this very expensive sculptural ensemble could only be completed thanks to the support of important patrons. It is Saint Thomas who carried Christianity to India, where, according to legend, he erected a cross on a slab with the prophecy that white men would come as missionaries when the sea had reached it, which was the case when the Portuguese arrived there and proceeded to establish colonies. Peter II of Portugal (r. 1683–1706) accepted sponsorship of the statue in 1703 and sent the money in 1704. The marble figure, on which Legros started to work the following year, was erected in its niche in 1711.<sup>5</sup>

The procedure imposed at the pope's behest was that all the sculptors had to work to drawings elaborated by the leading painter at the time, Carlo Maratti (1625–1723). Many sculptors raised difficulties over this constraint, in particular, Pierre Legros, who apparently succeeded in escaping from such a condition.<sup>6</sup> However, a comparison of the terracotta model with the monumental marble statue shows that the sculptor was asked to make a few changes to his composition in order to have it more in compliance with the series.<sup>7</sup> The putto was eliminated since none of the other apostles was to be accompanied by another figure, and the book was replaced by a more specific attribute, the square. More generally, while the composition of the marble statue is far less animated, the terracotta displays an admirable dynamism in the gestures of both the putto and the saint and in the large and deep folds of the drapery, especially the mantle's tail floating under the right arm. In addition to this audacious composition, it is also the delicacy with which some details were so finely modeled in the clay, such as the chubby flesh of the putto and the expressive face of the saint with his bony forehead, open mouth, and long beard, that makes this terracotta a striking masterpiece, full of Legros's unique artistic spirit. **ALD**



## François Lemoyne

(1688–1737, Paris)

***Diana and Callisto***, ca. 1725–28  
Oil on canvas, 29 ½ × 37 in. (76 × 95 cm)  
Signed and dated lower right  
on the rocks: *F. Lemoyne 172[7 or 3]*

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M.2000.72



Callisto’s story of shame and disgrace was told by Ovid in his *Metamorphoses* (2.441–96). The daughter of the Arcadian king, Lycaon—Ovid calls her a “virgin from Nonacris”—Callisto is a companion of Diana. Jupiter, seeing her wandering alone, disguises himself as Diana to make his approach inconspicuous. His tender embraces, however, become increasingly pressing, and in spite of her attempts to resist, he rapes her. Later, Diana, returning from the hunt, finds her companion and invites her along with the other nymphs to disrobe and refresh themselves in a nearby stream. All nymphs comply with the exception of Callisto, who remains clothed until, obeying Diana’s order, her dress is forcibly removed. Seeing her swollen body, Diana banishes her—the scene represented by Lemoyne. Eventually, and after the birth of her son Arcas, the jealous Juno transforms her into a bear condemned to roam the woods. When Callisto is almost killed by her son, Jupiter takes pity on her and Arcas and transforms them into constellations, the Great and the Little Bear.

François Lemoyne’s depiction follows Ovid’s poem scrupulously, while relying as well on easily accessible visual sources. As noted by Colin Bailey, citing the comte de Caylus’s testimony, Lemoyne’s teacher, Louis Galloche, took his pupils to the Palais-Royal, where, among the masterpieces of the Orléans collection, they could study Annibale Carracci’s painting of the same subject (ca. 1598; collection of the Duke of Sutherland, Mertoun House, St. Boswell’s).

However, Lemoyne’s originality relies on his use of a feathery brush to paint both figures and landscape with unusual delicacy. Furthermore, Lemoyne’s goddess and nymphs are not stock figures but are instead imbued with individual expressions and gestures, which confer an almost theatrical quality on his representation. It is known that Lemoyne drew most of his figures from models, and this must have been the case for this picture as well. It may then be surprising that only one drawing can be directly associated with the painting, a study for the nude figure of Diana.<sup>[1]</sup> A drawing for the whole composition is mentioned by Jean-Luc Bordeaux but has not been located since 1811.<sup>[2]</sup>

The original destination of the picture is unknown. However, it soon became available on the market, and just over ten years after the artist’s death, its ownership by a London collector was mentioned by Caylus. The painting did not leave England until its acquisition by the Los Angeles County Museum of Art. In England, it was still popular enough to be engraved in 1767 by William Walker while in the collection of a Nathaniel Webb.

Lemoyne often executed multiple versions of his works. It is therefore not surprising to find mention of several other paintings of the same subject by or attributed to Lemoyne in various eighteenth-century sales.<sup>[3]</sup> The most likely of these to be autograph was a painting belonging to the prince de Conti, which was copied by Gabriel de Saint-Aubin in his own copy of the *livret* of the Salons.<sup>[4]</sup> **JPM**



**Guillaume Lethière**(1762, Sainte-Anne,  
Guadeloupe–1832, Paris)***The Death of Virginia***, ca. 1800(?)Oil on canvas, 19½ × 30 in.  
(49.5 × 76.2 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.35

The story of Virginia, originally related by the Roman historian Livy,<sup>1</sup> was retold in the eighteenth century by René Aubert de Vertot d’Aubeuf in *Histoire des révolutions arrivées dans le gouvernement de la République romaine* (1719) and by Charles Rollin in *Histoire romaine* (1738–48). Published in sixteen volumes, Rollin’s enormously popular history was a favorite source for artists in late eighteenth-century France who looked to Greece and the early Roman Republic for examples of political heroism and personal virtue.<sup>2</sup> The story of Virginia embodied both personal and political morals. Rather than see his daughter, the young and virtuous Roman maiden Virginia, dishonored and enslaved by the decemvir Appius Claudius, her father seized a butcher’s knife and killed her. As a consequence of this tragic act, the people of Rome rebelled against Appius Claudius and overthrew the Decemvirate (the ten-member ruling commission) in 449 B.C.

Guillaume Lethière, who was awarded second place in the Prix de Rome in 1784 and two years later admitted as an *étude pensionnaire* (resident student) to the French Academy in Rome, was profoundly affected by the mounting political crisis in France. He conceived of a project to illustrate the four greatest revolutions of the Roman Empire in monumental compositions: *Junius Brutus Condemning His Son to Death*, *The Death of Virginia*, *The Death of Caesar*, and *The Defeat of Maxentius*. Only two of these enormous compositions were ever realized: *Brutus Condemning His Sons to Death* in 1811 and *The Death of Virginia* (Musée du Louvre, Paris, inv. nos. 6228, 6229) in 1828.<sup>3</sup>

In addition to its timely example of moral virtue, Virginia’s violent death offered Lethière an opportunity to convey the tragic event through dramatic gestures, expressions, and physical actions.<sup>4</sup> His penchant for violent themes was noted by a contemporary critic: “Always blood, scaffolds / Lethière, hide your sketches!” (Toujours du sang, des échafauds / Lethière, cachez donc vos esquisses).<sup>5</sup>

A mix of Neoclassicism and Romanticism, LACMA’s tightly drawn sketch depicts a Classical subject in a Classical setting, but the moment in the story that is depicted is one of high drama and violence. Virginia’s enraged father, having killed his daughter to preserve her honor, lunges toward Appius Claudius, who is enthroned above the crowd in front of a row of columns. The ruler leans forward, pointing dramatically, his gesture emphasized by his brilliant red cape. Set back from the foreground, as if on a stage defined by the orthogonals of the pavement, the tragic Virginia lies dying. The hysterical response of the crowd further disrupts any sense of calm inherent in the setting.

LACMA’s sketch is one of three—the others are at the Musée des Beaux-Arts d’Orléans and the Palais des Beaux-Arts de Lille (inv. no. P.447)—related to *The Death of Virginia*, the large painting (about 15 by 25 feet) that Lethière dated

1828 and exhibited at the 1831 Salon, now at the Musée du Louvre, Paris.<sup>6</sup> In addition to these works, there are a number of related drawings, including at least five in which the artist experimented with the full composition.

The relationship of these works to the finished painting has never been fully resolved. The compositional drawings appear to represent at least two conceptions. The final composition of 1828 is closely related to the drawing Lethière exhibited at the 1795 Salon (Musée Tavet-Delacour, Pontoise, inv. no. D.75.1.10)<sup>7</sup> and to the sketch in Orléans. All three compositions represent Appius Claudius standing on a platform just left of center, his left hand raised as if he is speaking; to his right, Virginia’s father, a noble centurion, lunges forward, his right hand raised in anger, clutching a butcher’s knife.<sup>8</sup> Behind him at the right, the mortally wounded Virginia collapses in the arms of a witness. A compositional drawing at the Louvre (graphite, pen, black and red ink with gray wash; inv. no. RF 52609) shares the same orientation toward the left and the composition of the right side of the 1828 painting, but represents Appius Claudius standing on a platform farther left of center.<sup>9</sup>

Although oriented toward the right, LACMA’s sketch relates closely to a second group of works, including the sketch in Lille and two drawings at the Louvre (inv. nos. RF 52607 and RF 52608), which, like the painting of 1828, are directed toward the left. The major difference between the second group and the first group is that Appius Claudius is seated in a chair on the raised platform rather than standing. The seated figure and other details, including the dying Virginia, her lunging father, and the distinctive statue in the middle ground, suggest direct inspiration from the enormously popular painting exhibited at the Salon of 1759 by Gabriel-François Doyen (1726–1806) (Pinacoteca Nazionale di Parma, inv. no. 1), with whom Lethière studied in 1777.<sup>10</sup>

The close relationship of this group of compositions to Doyen’s suggests that they, including LACMA’s sketch, preceded Lethière’s 1795 drawing.<sup>11</sup> One could hypothesize that Lethière had made sketches of Doyen’s composition before he went to Rome in 1786. There he saw Doyen’s source, Domenichino’s famous *Condemnation of Saint Cecilia* (1612–15), at San Luigi dei Francesi, the French national church in Rome.<sup>12</sup> The orientation of LACMA’s sketch toward the right, while retaining many of the details of the compositions inspired by Doyen, suggests that Lethière was experimenting with new ideas after having traveled to Rome. The fact that LACMA’s sketch is well developed in terms of composition, light, and color may suggest that it represents a *modello* later rejected in favor of the drawing exhibited at the 1795 Salon, which eventually led to the painting of 1828. **AW**



**Carle van Loo**  
(1705, Nice–1765, Paris)

***Theseus Taming the Bull of Marathon,***  
ca. 1730  
Oil on canvas, 26 × 58 in. (66 × 147.3 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.15



In his *Life of Theseus*, Plutarch compares the hero to his relative Hercules. Both are avengers: “He set forth with a design to do injury to nobody, but to repel and to revenge himself of all those that should offer any.” Having set Theseus’s character, Plutarch lists his deeds: “Longing to be in action, and desirous to make himself popular, [Theseus] left Athens to fight with the bull of Marathon, which did no small mischief to the inhabitants of Tetrapolis.” Carle van Loo represented the following episode: “Having overcome [the bull] he brought it alive in triumph to the city, and afterward sacrificed it to the Delphinian Apollo.”<sup>1</sup>

The subject was rarely, if at all, treated by artists other than Loo, who painted several versions of it within a period of about twelve years. The closest composition to the Los Angeles sketch is that of a large painting in the Musée des Beaux-Arts et d’Archéologie, Besançon (ca. 1732–34; inv. no. 853.11.1). That painting figured in the Bandeville sale in 1787 in Paris and was described in its catalogue as having been painted in Turin for Lorenzo (or Laurent) Somis, the artist’s brother-in-law, an indication that would date it between 1731 and 1734, assuming that this sketch is related to the Besançon painting.

The same sales catalogue mentions the commission the artist received in 1744 for a large painting of the same subject, which was exhibited at the Salon that year. In order to paint this huge painting (about 10 by 23 feet; Musée des Beaux-Arts Jules Chéret, Nice, inv. no. 6277), the artist might have had his earlier composition sent from Turin to serve as a model, although that can perhaps be disputed, given the size of the picture and the impracticability of its transport. The Nice painting itself served as a cartoon for a Gobelins tapestry first woven between 1773 and 1779 (Royal Palace, Stockholm). Loo’s commission was for a series of seven compositions illustrating the life of Theseus, but only this subject was designed and woven.

It is easy to recognize a reduction of the large Nice painting in a small painting at the Pushkin Museum of Fine Arts, Moscow. Where our sketch (and another one in a private Belgian collection)<sup>2</sup> belongs in the creative process of the artist is, however, harder to establish. Its highly finished surface excludes considering it a preliminary sketch for either the Besançon or the Nice picture. All these compositions are nonetheless related to one another and share not only the same elongated format but also identical figures or grouping of figures, occasionally reversed. **JPM**



**Carle van Loo**

(1705, Nice–1765, Paris)

***The Three Graces***, ca. 1763

Oil on canvas, 23 × 18½ in. (58.4 × 46 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.14

The personification of beauty, charm, and joy, the Three Graces were considered by Voltaire, the eighteenth-century writer-philosopher (1694–1778), to be one of the most beautiful allegories of Greek mythology.<sup>1</sup> The Graces were the daughters of the god Zeus and the nymph Eurynome and served as attendants to Venus and other goddesses. Like the Muses, they resided on Mount Olympus and were credited with motivating artists and poets to create beautiful works of art.

The representation of the Three Graces during the Renaissance and later derived from an ancient Roman relief discovered in the mid-fifteenth century on the site of the Palazzo Colonna, Rome, which was presented by Cardinal Prospero Colonna to Cardinal Francesco Piccolomini (Libreria Piccolomini, Siena Cathedral). Originally thought to have been unique, the subject is also known by other versions, including one now in the Musée du Louvre, Paris.<sup>2</sup> In his painting of the Three Graces (Musée Condé, Chantilly, inv. no. PE38), Raphael followed the relief sculpture carefully, representing the divinities as lithe young maidens—nude or scantily clad in diaphanous drapery—dancing in a circle, with the central figure facing away from the viewer.

Carle van Loo’s sketch breaks with this tradition and shows the central figure facing forward, flanked on either side by the other two Graces, who are turned to face her. A drapery suspended from the branches of a tree forms a canopy over the three women. Loo’s inspiration for his unusual presentation probably came from the seventeenth-century Flemish painter Peter Paul Rubens (1577–1640), who represented the Graces in two paintings that Loo could have known.<sup>3</sup> Loo appears to have derived the frontal pose of the central goddess and the pose of the goddess on the right from *The Education of Marie de Médicis* (Musée du Louvre, Paris, inv. no. 1771), one of the enormous canvases Rubens painted for the famous Marie de Médicis cycle, then at the Luxembourg Palace, Paris. The figure of the Grace at the left and the motif of the suspended drapery derive from Rubens’s painting *The Three Graces* (Museo del Prado, Madrid, inv. no. P001670), which Loo probably knew from a print.

Loo painted *The Three Graces* as major canvases at least twice. The subject was originally suggested to him in 1761 by the diplomat Pierre-Michel Hennin (1728–1807), who commissioned a painting in the name of the countess Mnischez, Marie-Amélie (1737–1772), daughter of the count

of Brühl, minister of Auguste III, king of Poland.<sup>4</sup> That painting, exhibited by Loo at the Salon of 1763, is known only by Denis Diderot’s description: “The one to the right of the viewer is seen from the back, the one in the middle faces outward, the third is seen in profile. A putto on the tip of his toes, set between the two last mentioned and turning his back to the viewer, winds a garland over the buttocks of the one seen from the back and hides the natural parts of the one seen frontally.”

Diderot responded negatively to the ungraceful proportions of the figures: “[The Graces] of Van Loo are heavy, oh so heavy.”<sup>5</sup> His opinion was echoed sharply by the king’s mistress, Madame de Pompadour: “You call those Graces!” (“Ça des Grâces!”). Humiliated, Loo tried unsuccessfully to remove the painting from display. After the close of the Salon, he destroyed the canvas and began work on another. In his second version (Château de Chenonceau), the artist gave the three figures more slender, graceful proportions, eliminated the putto, and made other alterations. Exhibited at the Salon following his death in 1765, however, this painting also met with criticism from Diderot, who called it “insipid.”<sup>6</sup>

It is unclear when Loo painted LACMA’s sketch. Georges de Lastic has suggested cautiously that this painting preceded all other versions.<sup>7</sup> The heavier proportions of the LACMA sketch, which may reflect the derivation of the image from Rubens’s paintings, support the earlier dating. A black chalk drawing of *The Three Graces*, dated 1763 (Musée Arbaud, Aix-en-Provence), already shows Loo’s movement toward the final composition.

LACMA’s sketch became the best known of the versions painted by Loo. An engraving by Jacques Jean Pasquier (1718–1785), dated 1769, reproduces this sketch in reverse. Dedicated to Prince Charles de Salm-Salm,<sup>8</sup> the print has an inscription indicating it was made after the painting that was then owned by the chevalier Damery, an eighteenth-century collector. It was this engraving that Charles-Nicolas Dodin (1734–1803) used as the pattern for the decoration of a Sèvres vase (The Huntington Library, Art Collections, and Botanical Gardens, San Marino, inv. no. 27.35) and for a cup (private collection, Paris), which exactly reproduces the composition of LACMA’s sketch.<sup>9</sup> **AW**



**Carle van Loo**

(1705, Nice–1765, Paris)

***The Victory of Alexander******over King Porus***, ca. 1738Oil on canvas, 25 $\frac{7}{8}$  × 36 in.

(65.7 × 91.4 cm)

Signed lower left: *Carlo Vanloo*The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.13

The story of Alexander the Great’s victory at the battle of Issus over King Porus, the Indian king who resisted Alexander’s invasion of the Punjab, illustrates the magnanimity of the Macedonian monarch. Impressed by his adversary’s courage, Alexander chose him as ruler of the region and made him deputy of the Greek government. The heroic tale was particularly appropriate in the context of the Spanish monarchy, whose empire, like Alexander’s, extended over several continents.

The original commission, organized by the architect Filippo Juvarra, was to be part of a group of paintings intended to decorate the Salon de las Empresas del Rey at La Granja de San Ildefonso, near Madrid. The other artists selected for the decoration were all Italians: Sebastiano Conca, Francesco Solimena, Francesco Trevisani, Filippo Parodi, Donato Creti, Agostino Masucci, and Giovanni Battista Pittoni. The only French artist included in the group was François Lemoyne (1688–1737), who left an unfinished sketch for it at the time of his suicide in 1737. The Spanish ambassador to France, the marques de la Miña, who was consulted about the best French artist for the work, chose Carle van Loo, who had received a previous, but never executed, commission for La Granja. A drawing, sent to the court, was approved, and the painting, unfinished, was exhibited at the 1738 Salon. Much admired, the picture was nevertheless destroyed by the artist and replaced by another

composition, shown at the 1739 Salon, which was installed at La Granja (but not in the originally intended location) before being transferred to the Escorial, where it is now located. The Escorial painting displays considerable discrepancies with the Los Angeles sketch, which is perhaps closer to the destroyed first version. In his writings about the 1738 Salon, a feature admired by Jean-François Neufville de Brunaubois-Montador, an enlightened author and critic, was “an elephant in the background . . . on whose leg rests a dead soldier,” adding that the figure’s foreshortening was particularly well executed.<sup>4</sup> Although no elephant is featured in this sketch, the figure at the lower right resting on a dead horse achieves the same, if somewhat less exotic, effect and could indicate that the sketch precedes the 1738 Salon painting.

If the choice of Loo for the commission seems justified in the wake of Lemoyne’s death, another strong contender could have been Charles-Joseph Natoire, whose heroic cycle devoted to the life of Clovis, painted between 1735 and 1738 for Philibert Orry’s Château de La Chapelle-Godefroy, predates Loo’s Spanish commission. One of Natoire’s paintings from the cycle, *The Battle of Tolbiac* (1735; Musée des Beaux-Arts, Tours, inv. no. 879.1.6), seems to have influenced not only Van Loo’s composition of the subject but also his choice of light and clear colors. **JPM**



**François-Guillaume  
Ménageot**

(1744, London–1816, Paris)

***The Death of Leonardo da Vinci  
in the Arms of François I***, ca. 1781  
Oil on canvas, 21 $\frac{3}{8}$  × 21 $\frac{5}{8}$  in.  
(54.3 × 54.9 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.25

Having struggled to raise his weakened body to greet his devoted patron, François I, the ailing Leonardo da Vinci (1452–1519) collapsed and died in the arms of the French king. In LACMA's oil sketch *The Death of Leonardo da Vinci in the Arms of François I*, François-Guillaume Ménageot deftly portrays the anguish on the artist's face and the tender, sympathetic gesture of the French king, who cradles him in his arms. Ménageot uses the artist's bright white dressing gown and gold and white bedclothes like a spotlight to draw the viewer's attention to the dying artist in the dark bedchamber. The harmony of the primary colors emerging from the gloom is a dramatic departure from the soft pastel tones of contemporary Rococo works, as are the high pathos and seriousness of the subject.

Ménageot's freely brushed sketch is a preliminary study for *The Death of Leonardo da Vinci in the Arms of François I* (1781; Musée de l'Hôtel de Ville, Amboise, inv. no. 6602). Commissioned by the Bâtiments du Roi in 1780, the finished painting was to serve as the model for a Gobelins tapestry, one of a series illustrating the history of France.<sup>1</sup> The completed painting, which was exhibited at the Salon of 1781, brought Ménageot his greatest critical acclaim. At least five prints were made after the composition, including one by L. P. F. Gareau, executed in 1781 and bearing the arms of the countess de Provence, sister-in-law of Louis XVI.<sup>2</sup>

The description of the painting in the *livret* of the Salon reflects the reverence with which Leonardo was held in France:

Leonardo da Vinci, Florentine painter, born in 1455, whom one could regard as the most universal man of his century, as much for his profound knowledge as for his agreeable talent, was called to the court of François I; this prince lodged him in his château at Fontainebleau; [the king] loved him so much that when Leonardo fell ill, he would often go to visit him; one day as the king entered his room, Leonardo da Vinci tried to raise himself to show his respect, but fainted into the arms of the king and died.

First recorded by Giorgio Vasari (1511–1574) in the 1550 edition of *Lives of the Artists* (ch. 4, pp. 135–36), the story of Leonardo's death in the arms of François I (1494–1547) is apocryphal. Although Leonardo had died while in the king's employment, François I and his court were actually at Saint-Germain-en-Laye at the time of Leonardo's death, not at the artist's bedside at Cloux. In selecting the subject, Ménageot sought to emphasize the generosity of the king toward the great Italian artist and thus flatter the current monarch. In his review of the Salon of 1781, Denis Diderot commented on the suitability of the painting's theme in terms of its emphasis on the king, regarded as the father of the arts and sciences in France, rather than on the dying

painter.<sup>3</sup> A poem by the painter Anne-Louis Girodet-Trioson (1767–1824) reflects the Romantic cult attached to these two great men of history:

How it lets me admire in a fortunate image  
The illustrious Leonardo in all his glory and age:  
Content to die in the arms of Francis,  
The great man breathes his last sigh for the great king.<sup>4</sup>

Girodet's sentimental response to the Salon painting is particularly significant, because LACMA's sketch was in Girodet's collection at the time of his death in 1824, possibly acquired directly from Ménageot.

The depiction of a virtuous hero on his deathbed surrounded by mourners was popular in both France and England at the end of the eighteenth century; the subject was, however, usually drawn from classical antiquity rather than national history.<sup>5</sup> The compositional arrangement of these paintings, including Ménageot's, derived from Nicolas Poussin's *Death of Germanicus*, of about 1627 (Minneapolis Institute of Art, inv. no. 58.28). This popular painting depicting the death of the heroic Roman general was then in Italy but widely known and admired in France and England through prints and numerous copies.

LACMA's sketch is particularly valuable as a record of the original appearance of Ménageot's painting exhibited at the 1781 Salon, which until recently was known only through engravings. The Salon painting, which had immediately entered the collection of Louis XVI, was transferred in 1810 to the Musée Napoléon and then to Fontainebleau. When it was moved to the staircase at Versailles in 1842, the canvas was cut at the top and extended on the left side, transforming its original square format into a horizontal one. The LACMA sketch retains the square shape and includes the dark green box-canopy over the bed that was eliminated from the Salon painting when it was cut at the top. The compositions of the two works are otherwise very similar.

Critics of Ménageot's Salon painting admired its composition and drawing and were impressed by the accuracy of the expressions and historical details in costume and setting, which also appear in the sketch but with less detail. Through the open doorway in the background at the left, one can see a version of Leonardo's *The Virgin and Child with Saint Anne* on an easel. In a niche above, part of the ancient sculpture known as the *Borghese Gladiator* is visible. In the eighteenth century, both were thought to have been in the collection of François I.<sup>6</sup> Ménageot's interest in historical accuracy anticipates the troubadour style of the nineteenth century, when the death of Leonardo in the arms of the king was a particularly popular theme among royalists.<sup>7</sup> AW



## Charles-Joseph Natoire

(1700, Nîmes–1777, Castel Gandolfo)

***Psyche in the Underworld***  
(***Psyche Obtaining the Elixir of Beauty from Proserpine***), ca. 1735–39  
Oil on canvas, 101<sup>7</sup>/<sub>8</sub> × 65<sup>3</sup>/<sub>4</sub> in.  
(258.8 × 167 cm)

Gift of The Ahmanson Foundation  
M.2001.80



The eight overdoors representing episodes in the story of Psyche, commissioned by the prince de Rohan and executed between 1737 and 1739 for the decoration of his second, and much younger, wife’s apartment, mark the apogee of Charles-Joseph Natoire’s career. The story of Psyche, first told by Apuleius and the subject of a lengthy poetic story, *Les amours de Psyche et de Cupidon*, by Jean de La Fontaine (1699), was particularly well suited to the talents of the artist whose graceful compositions and delicate sense of colors had contributed to establish him, along with François Boucher, as one of the most sought-after painters in Paris.

The theme of Psyche appealed to Natoire, who revisited it on several occasions throughout his career. In this rarely represented episode of Psyche’s travails—not recounted by Apuleius but instead largely developed in La Fontaine’s text, a source more readily accessible to Natoire—Psyche appears in a monster-populated underworld in front of Pluto and Proserpina, requesting from the latter the Elixir of Beauty, which Venus had ordered her to obtain. Lacking visual precedents for this scene, Natoire based his image on religious models, in which the divine and temporal realms are defined by a spatial structure that contributes to the narrative clarity of the scene: as the Virgin Mary and Christ, for instance, are usually represented on a higher level than the more worldly figures of saints allowed in their presence, here Proserpina and Pluto, gods of the underworld, dominate the begging and intruding figure of Psyche. The addition of grotesque figures, as well as that of the beautiful head seen from behind in the foreground, suggests a theatrical, or operatic, context.

In spite of its thematic relationship to the Psyche cycle for the Hôtel de Soubise, in Paris, involving overdoor paintings, the picture cannot be a discarded project as there was no intention to insert a vertical painting in the room and must therefore be the result of another commission. In his discussion of the large and finished preparatory drawing for the LACMA painting at the Musée du Louvre, Paris (inv. no. 31416), Jean-François Méjanès prudently suggested connecting the painting to an original commission Natoire would have received from La Live de Bellegarde for his Château de la Chevrette, near Paris.<sup>1</sup> According to contemporary sources, the paintings were meant to appear and disappear—somewhat like theatrical backdrops—thanks to a complicated mechanism especially constructed to that effect.<sup>2</sup> The other paintings by Natoire associated with that commission included the *Toilet of Psyche*, at the New Orleans Museum of Art (inv. no. 40.2), and *Venus Showing Psyche to Cupid*, in a New York private collection. A fourth painting, *Venus Forbidding Cupid to See Psyche*, has not been identified. This provenance has been challenged. In her 2012 monograph on the artist, Susanna Caviglia-Brunel rejects it for lack of reliable sources.

A document published by Patrick Violette establishes that Natoire was painting for La Live de Bellegarde at La Chevrette in 1737, which is—astonishingly—concurrent with his activity at the Hôtel de Soubise.<sup>3</sup> Stylistically, however, the Los Angeles painting might slightly precede the Soubise cycle. The crispness of the drawing, as well as the green and brown harmonies of the painting itself, may seem closer to characteristics of documented paintings of the early or mid-1730s, prior in any case to Natoire’s adoption of a language dominated by soft, fuller figures and a palette where pastel-like pinks and blues prevail. **JPM**



36

Provenance  
References

Augustin Pajou

(1730–1809, Paris)

**Portrait of a Man**, 1791

Plaster on painted wood socle and plinth; overall (with socle and plinth): 29¾ × 19½ × 11 in. (75.6 × 49.5 × 27.9 cm)

Inscribed on right shoulder truncation: *Par Pajou Citoyen de La Ville de Paris. 1791*

Painted on front of plinth: SI TROMPANT NOS DOULEURS D’UN PERE QUI N’EST PLUS / CETTE ARGILE À NOS YEUX SAIT RETRACER L’IMAGE, / DANS NOS CŒURS AFFLIGÉS, OU VIVRONT SES VERTUS, / NOTRE AMOUR LUI CONSACRE UN PLUS DURABLE HOMMÂGE. (While this clay can deceive our sorrow for a father who has died / by re-creating his image before our eyes, / It is in our suffering hearts, where his virtues survive, / that our love accords to him a more lasting homage.)

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M.75.101



It is hard to believe that this lively portrait of a middle-aged man, captured while he has just turned his head to stare at an invisible partner positioned at his right, his semiparted lips about to speak, is a posthumous one, as indicated in the inscription on the plinth. This bust, of which there is a similar version in terracotta, which varies in the treatment of the hair (Musée Fabre, Montpellier, inv. no. 68-2-100),<sup>1</sup> counts among the best-composed portraits by Augustin Pajou. Characteristic of his style are the dynamism created by the movement of the head, the naturalism in the depiction of the face and neck and in the disposition of the clothes, and the animation of the various surfaces, especially through the contrast between the deep folds of the jacket and the small wrinkles and delicate lace of the shirt. One of the most eminent sculptors of the French Enlightenment, Pajou had a very successful career. Entering the studio of the sculptor Jean-Baptiste II Lemoyne at the age of fourteen, he won first prize of the Royal Academy of Painting and Sculpture in Paris four years later, in 1748. After his return from Italy, where he was a scholar in the French Academy in Rome between 1752 and 1756, he was admitted to the Royal Academy in 1758 and became a full member the following year. Then the artist accumulated important responsibilities: professor of the Royal Academy in 1760, draftsman of the Academy of Inscriptions and Belles Lettres in 1773, keeper of the royal antique sculptures in 1777, rector of the Royal Academy in 1792, and under the Revolution, member of the Commission of Monuments. He was responsible for many important royal commissions, such as the interior decoration of the Royal Opera in Versailles (1768–70),<sup>2</sup> reliefs and statues for the Palais-Royal in Paris (1769), and his famous marble *Monument to Buffon* (1776; Muséum National d’Histoire Naturelle, Paris, inv. no.

649) and statue of *Psyche Abandoned* (1790; Musée du Louvre, Paris, inv. no. MR SUP. 62). Working successfully in every genre, he realized large religious statues, funerary monuments, commemorative statues of great men, and small-scale works for private collectors. He also excelled in the realm of portraiture. He immortalized the images of the elite, executing five different busts of the comtesse Du Barry, for example; he was chosen by Louis XVI for his official portrait bust. Pajou also portrayed many colleagues and friends, such as his master, Jean-Baptiste Lemoyne (1759), and the painters Elisabeth Vigée-Le Brun (1783) and Hubert Robert (1787),<sup>3</sup> whose bust is quite close in composition and spirit to those of the LACMA and Montpellier works. By tradition this plaster bust was identified as a portrait of Jean Sylvain Bailly (1736–1793), an astronomer and Parisian deputy to the States General, renowned above all for becoming the first mayor of Paris on 15 July 1789. Henri Stein’s 1912 monograph on the sculptor repeated this assertion about the work, which was then in the collection of Pierre Decourcelle. However, on the occasion of the Pajou exhibition in 1997–98, Guilhem Scherf convincingly demonstrated that this identification—based on no documentary proof—was wrong. Indeed, not only did Bailly have different facial features, with a narrow, elongated face, as shown by several documented portraits, but he also had no children and cannot consequently correspond to the belated father praised in the plinth inscriptions of both the plaster and terracotta versions. Unfortunately, it has so far been impossible to identify the sitter. He was most likely a recently deceased friend of Pajou, who magnificently succeeded in offering the mourning children a very sensitive depiction of “a father who is no more,” whom their “sorrowful hearts” deeply loved. **ALD**



## Jean-Baptiste Regnault

(1754–1829, Paris)

***Aeneas Offering Presents  
to King Latinus and Asking Him  
for the Hand of His Daughter*, 1778**  
Oil on canvas, 9¼ × 19¼ in.  
(23.5 × 48.9 cm)  
Signed and dated lower right: *Renaud f 1778*

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.31



The subject of this painting, an episode rarely represented, is recounted in two antique sources, Cato's *Origines* (1, 2) and Virgil's *Aeneid* (7.58–106), a text more readily accessible to Jean-Baptiste Regnault. A painting of the subject is mentioned in the *livret* of the 1783 Salon as an *esquisse*, or oil sketch, one of the many works exhibited there by the young artist, who went by his family name Renaud until 1785, when he adopted that of Regnault.

One may wonder why a work that was executed in 1778 was not shown until 1783. In 1776 Regnault, winner of the Royal Academy of Painting and Sculpture's *Grand Prix*, had gone to Rome. Shortly upon his return in 1782, he was admitted (*agr  *) to the Royal Academy. The Salon took place between his receiving that distinction and his being made full Academician on 25 October 1783. Regnault was exhibiting for the first time at the 1783 Paris Salon—dominated that year by a large selection of portraits by Elisabeth Vig  e-Lebrun—no fewer than thirty of his paintings, mostly history paintings, the genre best suited to his talent. Most, if not all, of his entries had been painted in Rome and already showed an artist well versed in adapting the

examples of the great Bolognese and Roman tradition to a new idiom. The works were well received: one critic wrote, for instance, “M. Renaud, nouvel agr  , est regard   par certains comme d  j  sup  rieur aux ma  tres” (Mr. Renaud, recently admitted [to the Academy] is already considered by some as superior to the masters).<sup>1</sup>

Regnault's artistic development paralleled that of Jacques-Louis David (who exhibited his *Andromache Weeping over the Body of Hector* at the same Salon), an artist who, in spite of Regnault's originality and considerable success, overshadowed his career. This sketch—or rather small painting—ambitious in both composition and narrative intention, was executed the same year David exhibited in Rome his *Funeral of Patrocles* (dated 1779, but executed between 1777 and 1778; National Gallery of Ireland, Dublin, inv. no. 4060). Besides their elongated format, both paintings share similarities, notably between the figures of Aeneas and Achilles, as well as a dramatic use of powerful highlights, which endow individuals or groupings of figures with particularly dramatic prominence. **JPM**



Jean-Bernard Restout  
(1732–1796, Paris)

*The Arrival of Aeneas in Carthage*,  
ca. 1772–74  
Oil on paper laid on canvas,  
12 ¼ × 27 in. (31.1 × 68.5 cm)

*The Departure of Dido and Aeneas  
for the Hunt*, ca. 1772–74  
Oil on paper laid on canvas,  
12 ⅝ × 15 ¾ in. (32.1 × 40 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.23

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.22



These two paintings, now reunited after having been in different collections, are part of an important commission received in 1772 by Jean-Bernard Restout, son of Jean Restout (1692–1763) and nephew of Noël Hallé (1711–1781), from the marquis de Marigny (1727–1781), brother of the marquise de Pompadour and director general of the king’s buildings. The commission was for five compositions based on the story of Aeneas—a common and favorite subject—to be woven at the Gobelins. Jean-Baptiste-Marie Pierre (1714–1789) had personally recommended Restout to carry out the project based on the artist’s ability to succeed “in the heroic style.”<sup>1</sup> By 1774 the studies for the tapestries were completed. Each one was estimated to cost the large sum of 4,500 livres.

Four of these five oil sketches have survived. Besides the two included in this catalogue, a third one representing Dido and Aeneas seeking shelter in a grotto to protect themselves from the tempest ordered by Juno is also in LACMA’s collection.<sup>2</sup> A fourth one, *The Sacrifice of Dido*, was identified by this author in the collections of the Metropolitan Museum of Art, New York, under the same attribution to

Joseph-Marie Vien (1716–1809) that had originally been affixed to the two Ahmanson paintings.<sup>3</sup> The fifth painting, depicting the death of Dido, has not yet been located.

Neither the tapestries, nor apparently their cartoons, were ever executed. At times Restout’s belligerent nature brought him into opposition to his patrons within the hierarchic structure of the French art establishment. Eager to obtain the honors he felt entitled to, Restout failed, however, to produce the works expected to deserve them. “The rewards,” said Jean-Baptiste Pierre in a 1784 letter to the comte d’Angivillier (1730–1809), Marigny’s successor, on the subject of a request made by Restout shortly after his mother’s death to keep her royal pension, “can only affect the artists who are concerned with their art, and to be more specific, with their duties.” To make his point clear, Pierre, in the same letter, takes the example of the 1772 commission (which he had been instrumental in securing for Restout) and deplores its lack of progress. Fourteen years later, the first of the five paintings, according to Pierre, was still not completed.<sup>4</sup> JPM



## Hubert Robert

(1733–1808, Paris)

*Stair and Fountain in a Park*, ca. 1775(?)  
 Oil on canvas, 133<sup>7</sup>/<sub>8</sub> × 110<sup>1</sup>/<sub>4</sub> in.  
 (340 × 280 cm)

Gift of The Ahmanson Foundation  
 AC1995.170.1



Never exhibited prior to its acquisition by LACMA, this imposing composition has not yet been traced back to before its acquisition by Camille Groult. Formed in the later part of the nineteenth century, Camille Groult’s collection comprised British paintings, the largest number of landscapes by J.M.W. Turner in private hands, French pastels, and eighty works by Hubert Robert.

The painting is obviously a fantasy, or large capriccio, featuring a fancy, partly ruined, double staircase leading to a platform, from which a gigantic staircase ascends toward another terraced garden. Vigorous water jets and fountains feed a wide basin at the bottom in which the water comes to rest peacefully after cascading over large boulders. It is clear that such a contraption defies the laws of physics and could only exist in the artist’s mind. In 1762 Robert, then *pensionnaire* at the French Academy in Rome, visited Tivoli. The gardens of the Villa d’Este there, which had been created in 1560 by Pirro Ligorio (ca. 1513–1583), had by the time of Robert’s visit fallen into a state of disrepair. While some of its fountains still functioned, most of the garden had been reclaimed by nature. Sculptures were disappearing under vegetation and moss-covered fountains. This poetic struggle between art and nature may have exerted a particular appeal for Robert, who not only executed drawings of actual sites in the garden, some perhaps executed in situ, but above all retained the atmosphere of the garden as a constant source of inspiration for his paintings, as well as for his later garden designs.

Such is the case with the Los Angeles painting. Executed in Paris probably some years after his return to France in 1765,<sup>1</sup> this imaginary view is informed by memories of Italy. Robert, like all *pensionnaires* in Rome, had been

instructed to copy antiquities, and he did so with perhaps more gusto than some of his peers. Such antiquities as the Borghese Vase, a celebrated antique Robert used in several compositions, or the Egyptian lions from the Capitoline steps, are displayed in new fictitious contexts.<sup>2</sup> The design of Hubert’s fountain can also be considered an enlargement ad absurdum of the Villa d’Este’s, its dimensions pointing to the architect Etienne-Louis Boullée’s visionary projects of a decade later.<sup>3</sup>

LACMA’s Robert has traditionally been paired with a painting, also formerly in the Groult collection and now in a French private collection. The two paintings in fact have little in common, as the so-called pendant of the Los Angeles painting is more “French” than “Italian.” While it features an original portico/fountain, its composition differs, unlike a proper pendant. In the opinion of this writer, the two paintings may not be contemporaneous, the privately owned one being perhaps slightly earlier than its assumed pendant.

A drawing, also in LACMA’s collection, has been rightly associated with the painting, although as remarked by Yuriko Jackall, it “appears far more grounded in some kind of observed reality.”<sup>4</sup> More closely related yet is a drawing in Valence,<sup>5</sup> entitled *Staircase in a Park*, which, in a more rustic manner, features the same double staircase, the vaulted opening under the bridge, and the walled terrace with one of the Capitoline lions. Because of the similarity between the figures in that drawing and those in another drawing, also in Valence, dated 1774,<sup>6</sup> the Valence *Staircase* has been assigned a date of 1775 or later. The same date could be suggested for the present painting. **JPM**



**Jacques Sablet**

(1749, Morges, Switzerland–1803, Paris)

***Helen Saved by Venus******from the Wrath of Aeneas***, 1779Oil on paper laid on canvas,  
19½ × 13½ in. (24.1 × 34.3 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.27

Once tentatively attributed to Gabriel-François Doyen, this sketch representing an episode from the *Aeneid* (2,590–600) is instead an important landmark in the career of Jacques Sablet. Its attribution is confirmed beyond doubt by the fact that it figures in the upper left corner of the 1781 painting showing the artist and his parents in Sablet’s studio.

The location of the finished painting is unknown. The sketch, however, illustrates Sablet’s ambition, upon his return from Rome, to embark on the lucrative profession of history painter. His attempts to gain recognition in this genre were nonetheless discouraged by the harsh criticism elicited by his mythological paintings when exhibited in Bern in 1804.<sup>1</sup> Shortly thereafter, Sablet shifted his practice from history to genre painting in spite of an earlier success at the Parma Fine Arts Academy, where his *Death of Pallas* (Museo Civico, Vicenza) had earned him a first prize in 1778.<sup>2</sup> **JPM**



**Jacques Sablet**

(1749, Morges, Switzerland–1803, Paris)

*Allegory of the City of Bern*  
 (*The Temple of the Liberal Arts,*  
*with the City of Bern and the Goddess*  
*Minerva*), 1779

Oil on canvas, 13 ¼ × 21 in.  
 (33.7 × 53.3 cm)

The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.28

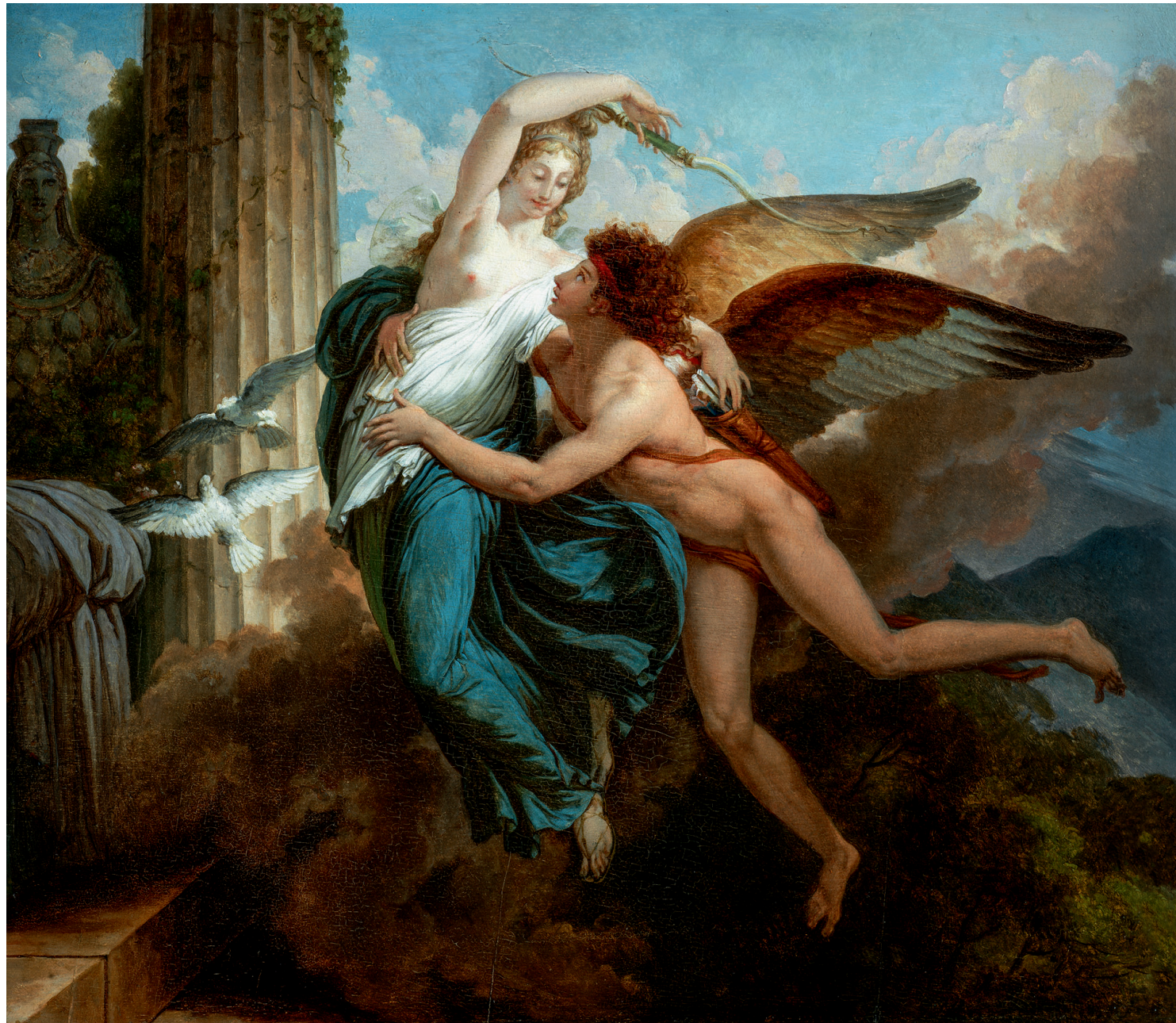


This painting marks the beginning of the career of Jacques Sablet. Swiss, but trained in France under Joseph-Marie Vien, Sablet followed his master to Rome in 1775. In 1778 the young painter obtained the first prize at the Fine Arts Academy in Parma<sup>1</sup> and, encouraged by this recognition, approached the city of Bern about painting an allegory honoring the city. Having his petition rejected, he tried again—this time with success—in 1779. The large, final painting, signed and dated 1781, is in the Kunstmuseum in Bern (inv. no. 816). A sketch for the composition (Musée Cantonal des Beaux-Arts, Lausanne, inv. no. 1143), figuring in the catalogue of the exhibition devoted to the Sablet brothers, was then considered the sketch for the painting. Neither the Lausanne nor the Los Angeles sketch is, in fact, an exact study for the Bern painting, whose vertical composition reproduces only individual figures or groups from both sketches. The Los Angeles version is somewhat closer to the finished painting in that in both this sketch and the Bern picture, the arm of the allegorical sculpture to which Minerva is leading the

City of Bern is more extended than in the Lausanne sketch. Likewise, the figure of Bern itself is also closer to its final iteration in the Los Angeles sketch. Furthermore, it is not the Lausanne sketch, as stated in the Nantes catalogue,<sup>2</sup> but instead the Los Angeles one that figures among the paintings displayed in the image of the artist's studio painted the same year—1781—by Sablet himself (Musée Cantonal des Beaux-Arts, Lausanne, inv. no. 743).

That Sablet painted two versions of his proposed painting, changing details from one to another while maintaining its basic composition, is not surprising given the difficulties he encountered getting it accepted by the local Swiss authorities. For reasons explained above, it is likely that the Los Angeles version was a second sketch executed closer to the completion of the final work. It is thus hard to ascertain if it was the first sketch that was exhibited in the house of Jacob Sablet, Jacques's father, in Lausanne in 1779,<sup>3</sup> or the Los Angeles version, which in 1781 was still in the artist's possession and displayed among the “visual catalogue” of his works on the walls of his studio. **JPM**



**Jean-Pierre Saint-Ours**  
(1752–1809, Geneva)***The Reunion of Cupid and Psyche*, 1793**  
Oil on panel, 13<sup>7</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in.  
(35.2 × 40 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.30

Jean-Pierre Saint-Ours captures the romantic exuberance of two lovers reuniting in *The Reunion of Cupid and Psyche*. Framed by a classical column that borders their nuptial bed, Cupid rushes out of the dark, swirling clouds and gathers the beautiful mortal Psyche up in his arms. Literally swept away by passion, Psyche arches her body gracefully over his head and grasps his bow with her right hand. Their eyes meet. Her dislodged drapery swirls softly around her body, baring her right breast. The carefully delineated forms of the youthful nude and his lover reflect the Neoclassical ideal of grace and recall the famous sculpture *Cupid Awakening Psyche*, of 1783–93 (Musée du Louvre, Paris, inv. no. MR 1777) by Saint-Ours’s friend Antonio Canova (1757–1822).<sup>1</sup>

In the classic Greek myth told by Apuleius in the *Metamorphoses*, the beautiful mortal Psyche incurs the jealous wrath of Venus, who orders her son Cupid to use his golden arrows to make Psyche fall in love with the ugliest man on earth. When Cupid accidentally pricks his finger with the arrow, however, he falls madly in love with the beautiful maiden. Meanwhile, concerned that his daughter is unwed, her father, the king, consults the oracle of Apollo, who tells him that she will marry a fearful, dragonlike creature. Frightened, he transports her to the peak of a rocky crag, where she is abandoned until Zephyr, the West Wind, conveys her to a meadow, where upon waking she discovers a beautiful house with golden columns and jeweled floors. Soothed by a disembodied voice in the dark, she willingly follows it to a bedroom, where she meets her lover, who disappears each morning without revealing himself. When Psyche eventually identifies Cupid as her lover, he flees and she begins to wander the earth. Venus puts her through a series of dangerous and seemingly impossible trials. Aided by others and driven by her love for Cupid, Psyche perseveres. When Cupid escapes his mother’s house, he finds Psyche and lifts her into the air. The god Jupiter eventually intervenes and grants Psyche immortality, whereupon she and Cupid are blissfully reunited in heaven.

LACMA’s panel represents Jean-Pierre Saint-Ours’s lost composition *The Reunion of Cupid and Psyche* (location unknown),<sup>2</sup> which he was commissioned to paint for the Pompeian Room at the Palazzo Altieri, Rome. Located across from Il Gesù, the mother church of the Jesuit Order, construction of the palace was begun in 1650 by Emilio Altieri (1590–1676), later Pope Clement X (r. 1670–76), after which it served as the home of the Altieri family in Rome.<sup>3</sup> In 1789 his descendant Prince Emilio Altieri initiated the decoration of the Pompeian Room, incorporating decorative motifs inspired by those at the ancient city of Pompeii,

which had been rediscovered in 1748. The scholar Vito Maria Giovinezzi (1727–1805) served as adviser for the painting program, which was based on the tale of Psyche. With its theme of transcendental love and the triumph of the human spirit, this timeless story had been chosen to celebrate the marriage in Rome on 15 October 1793 of the prince’s son, Prince Paluzzo Altieri di Oriolo (1760–1834), later principe di Oriolo, and Maria Anna von der Lausitz (1770–1845), daughter of Franz Xavier, prince of Saxony, and Carla Maria Rosa von Spinuzzi.<sup>4</sup>

A drawing by Felice Giani (1758–1823) (Cooper-Hewitt Museum, Smithsonian Institution, New York, inv. no. 1901-39-1545), one of the artists commissioned to contribute to the decorations of the room, shows the disposition of the space and indicates that *The Reunion of Cupid and Psyche* was to be placed over the door. Although the work was previously attributed to Bénigne Gagneraux (1756–1795), a French painter living in Rome who was another of the artists commissioned to decorate the room, two documents came to light which indicate that Saint-Ours accepted the commission on 3 August 1789 and that in 1792, he received payment of 130 scudi for an overdoor representing the Reunion of Cupid and Psyche.<sup>5</sup>

Saint-Ours apparently delivered the finished painting, but either it was never installed or it was removed at a later date.<sup>6</sup> In his autobiography the artist states ambiguously, “I delivered in January 1792 the painting to Prince Alfieri [*sic*] who was so pleased with it that he had it placed in the bedroom until the apartment was ready, and he paid me on the spot.”<sup>7</sup> The inscription on a drawing of the same composition (Musée d’Art et d’Histoire, Geneva, inv. no. 1915–94)<sup>8</sup> states that the dimensions of the finished painting (location unknown)<sup>9</sup> were “4 pieds 6 pouces sur 3 pieds 7 pouces.”<sup>10</sup>

Like the Geneva drawing, LACMA’s panel, which has similar dimensions, has been considered a preliminary sketch by Saint-Ours for the missing Altieri overdoor. More recently, however, Pierre Rosenberg and Benjamin Peronnet have identified LACMA’s painting as one of three versions of “Psyche” included by Saint-Ours in a manuscript list of works he completed after his arrival in Geneva in August 1792: 1792 (“à Bourrut”); 1793 (“pour M. Telusson”); and 1794 (“a Jacquet”).<sup>11</sup> Rosenberg and Peronnet have identified LACMA’s painting as that listed among “Tableaux et Portraits payés . . . 1793, Psiché, pour M. Telusson.”<sup>12</sup> Rather than a preliminary sketch, therefore, LACMA’s painting may have been a replica of the popular subject made for a wealthy patron in Geneva based on the drawing now in Geneva.<sup>13</sup> The presence on the back of LACMA’s painting of an old stamp, “Altieri,” raises unresolved questions about this identification, which has also been accepted by Anne de Herdt. **AW**



**Pierre Subleyras**

(1699, Saint-Gilles-du-Gard–1749, Rome)

***The Emperor Heraclius***
***Carrying the Cross***, 1728(?)

 Oil on canvas, 16  $\frac{1}{8}$   $\times$  12  $\frac{1}{2}$  in.

 (41  $\times$  31.8 cm)

 The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.10


Based on historical facts, the story of the emperor Heraclius (ca. 575–641) retrieving relics of the True Cross from the Persians and bringing them back to Constantinople was told with poetic license by Jacobus de Voragine in the *Golden Legend* (13th c.). In the medieval telling of the story, Heraclius was said to have carried the entire cross (whereas in reality, fragments of it were carefully kept in a precious casket), miraculously made weightless.

The identification of the subject is important for the dating of the picture. Prior to Subleyras's departure to Italy in 1728, Pierre Poulhariez, a rich merchant from Carcassonne and early patron of Subleyras, had commissioned from him a painting of that subject for the Chapel of the Holy Cross in the church of Saint Vincent at Carcassonne. The painting was removed and does not seem to have survived. It would have been unusual for Subleyras to receive another

commission for the same subject, given its rarity. This small painting could then be either its study or an autograph copy of it. Certain elements point to an early date: a sober, almost unimaginative, composition and the close similarity of the figure of the bishop at the left to one in a painting, *The Anointing of Louis XV* (Musée des Augustins, Toulouse, inv. no. 2004 1 1276), completed by Subleyras in 1722 after a drawing by his teacher Antoine Rivalz (1667–1735).<sup>4</sup> On the other hand, the execution is not utterly different from Subleyras's more mature works, and some figures, such as the boy at the right, display the stereotypical features that appear in many paintings of Subleyras's Roman period. If one assumes that Subleyras delivered his painting to Poulhariez, why would he then have kept its sketch in Italy? Unfortunately, the date and circumstances of its acquisition by the Serra di Cardinale family are unknown. **JPM**



**Pierre Subleyras**

(1699, Saint-Gilles-du-Gard–1749, Rome)

***Seven Angels Adoring the Christ Child,***

ca. 1730–40

Oil on canvas, 11¾ × 8⅞ in.

(29.8 × 22.5 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.9

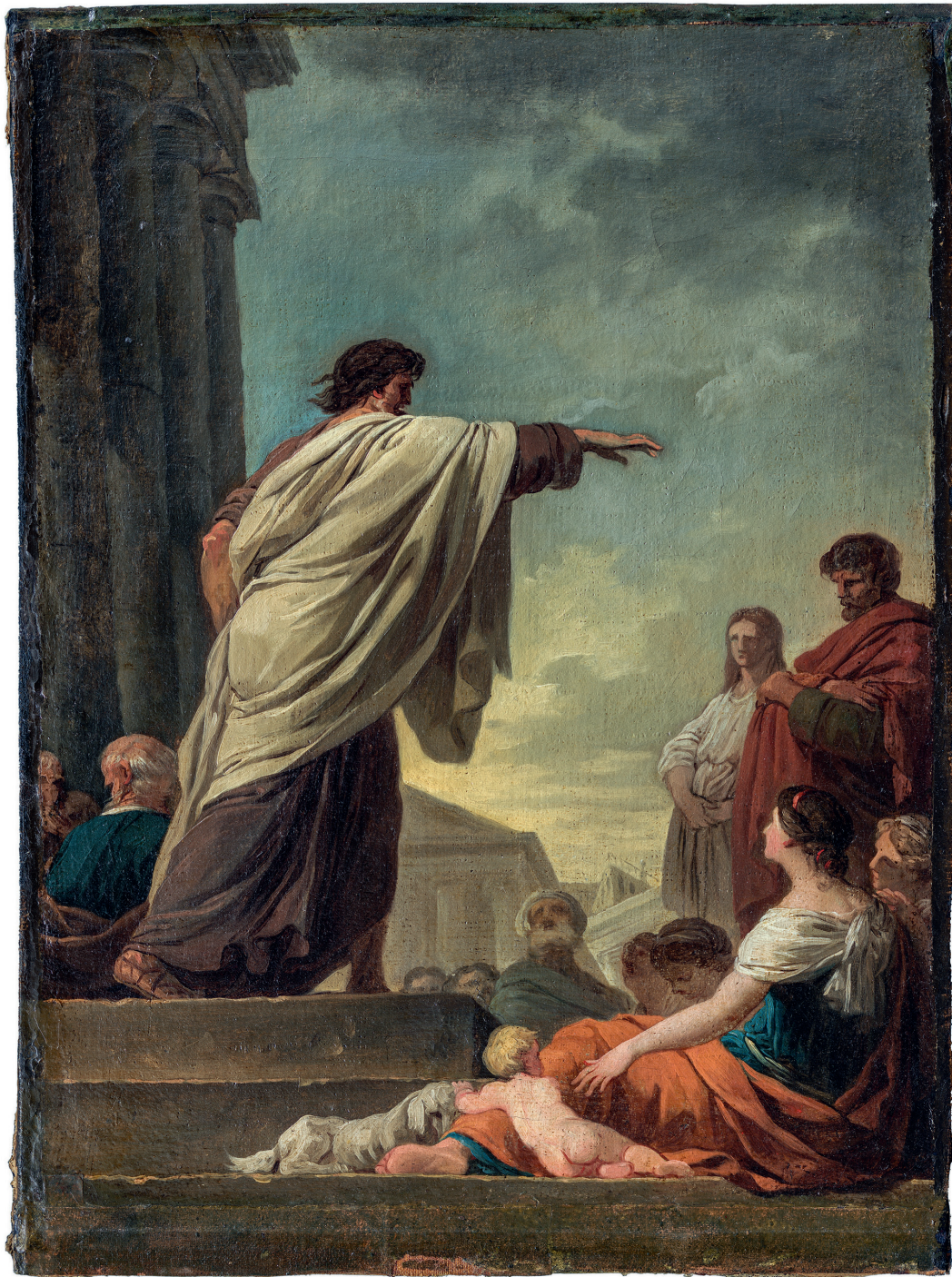
Nothing is known of the origin of this painting, possibly an oil sketch for a larger untraced work, although its belonging to several important collections in the eighteenth century proves the esteem in which the composition, for which there is a drawing at the Louvre, was held.<sup>1</sup> Its rare subject may derive from the book of Revelation (8:2): “And I saw the seven Angels who stand before God.”<sup>2</sup> If correct, this would make this painting an exceedingly rare illustration of the book of Revelation in late Christian iconography. Another painting by Subleyras, representing “the Angels burning incense in front of the Holy Trinity,” was once at the Musée des Beaux-Arts, Quimper, but cannot be traced.<sup>3</sup> It is impossible to establish today if that composition relates to the Los Angeles painting, but its subject may derive from the following verse of the Apocalypse (8:3), where “another angel, who had a golden censer, came and stood at the altar. He was given much incense to offer.” Such esoteric images could hardly have been commissioned by the church as their significance would have been lost on the laity.

The iconography of the painting can instead be related to numerous devotional images commissioned by religious confraternities, associations of laypersons with

charitable missions. Confraternities with a specific devotion to the Holy Sacrament, in particular, favored images of the Host or of the Mystical Lamb (occasionally displayed over the book of Revelation), framed by angels, whose role is to establish a link between the celestial and the earthly realms.<sup>4</sup> A version of the painting was executed by Joseph-Siffred Duplessis (1725–1802), a painter from Carpentras, documented in Subleyras’s Roman studio in the last years of the painter’s life.<sup>5</sup> Duplessis’s version presents notable differences, in particular, the substitution of the Christ Child for the Mystical Lamb. It is unknown if Duplessis was copying another version of Subleyras’s composition or altering it on his own, but the presence of the Mystical Lamb in Duplessis’s work appears to reinforce the possibility of a connection between Subleyras’s painting and an eventual commission from a confraternity.

A date between 1730 and 1740 has been suggested by Anthony M. Clark, the painting’s former owner and has been endorsed by Pierre Rosenberg. Its composition, with the figures describing a semicircle, recalls that of other works belonging to the artist’s maturity, such as *Two Saints Appearing to White Penitents*.<sup>6</sup> **JPM**



**Joseph-Benoît Suvée**  
(1743, Bruges–1807, Rome)***The Predication of Saint Paul***, ca. 1779  
Oil on canvas, 19¾ × 15¼ in.  
(50.2 × 38.7 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.24

**T**he *Predication of Saint Paul* was one of two sketches exhibited together by Joseph-Benoît Suvée at the 1779 Paris Salon.<sup>1</sup> The second sketch was *The Death of Cleopatra*. Although the degree of finish suggests he may have intended *The Predication of Saint Paul*, like *The Death of Cleopatra*, to serve as a presentation sketch, Suvée never developed it into a full-scale painting.<sup>2</sup>

Saint Paul is considered one of the most important apostles of Christ and is traditionally held to be the author of fourteen of the twenty-seven books of the New Testament. A wealthy Jew by birth known as Saul, he was originally anti-Christian; following his sudden conversion, Paul became a missionary and preached the Gospel of Christ in Asia Minor and Europe. Distressed to find the city of Athens filled with idols and an altar to an “unknown god,” Paul preached the Resurrection of Christ to people in the marketplace and throughout the city. When the Greek authorities asked him to explain what he meant, he went to the Areopagus, the location of the city’s high court and temples, where he stood on the temple steps and lectured about the nature of Christ and the need to know God rather than to pray to an unknown god. It is probably this important event that Suvée depicts in *The Predication of Saint Paul*, in which the saint stands on the steps of a temple and thrusts his right arm forward, emphasizing his point to an attentive audience and seemingly dispelling the dark clouds with the light of enlightenment.

The subject and composition of LACMA’s sketch suggest Suvée’s knowledge of *Saint Denis Preaching the Law to the Gauls*, an altarpiece painted in 1767 for the church of Saint-Roch, Paris (still in situ), by Joseph-Marie Vien (1716–1809), director of the French Academy in Rome during the second half of Suvée’s first trip to Italy (1772–78). Ten years after he exhibited LACMA’s sketch at the 1779 Salon, Suvée referred to Vien’s composition for his closely related altarpiece *Saint Denis Preaching*, for the cathedral of Senlis, which he exhibited at the 1789 Salon. In the Senlis altarpiece, Suvée simplified Vien’s composition, eliminating the apparition of the Virgin and the angels and reducing the number of supplicants on the steps.

In LACMA’s sketch, as in his altarpiece for Senlis and in that by Vien, Suvée represents the saint standing on the steps of an ancient temple against the backdrop of an

ancient city. A group of people have gathered to hear him speak. Intriguingly, the artist seems to move the viewer into Vien’s composition, taking the vantage point next to the seated woman and naked child, as if looking out from Vien’s composition. The saint, now seen from the opposite side, looms above, his arm outstretched in a manner that allows his cape to sweep upward, enclosing his form and accentuating his bold gesture. By moving Paul closer to the picture plane, Suvée eliminates all extraneous narrative from Vien’s composition and focuses the viewer’s attention on Paul. Above, open sky replaces the Virgin Mary and the angels, and a smaller, quieter audience composed of people who appear to contemplate the saint’s words replaces Vien’s large, emotional crowd. The temple Suvée includes in the background of his sketch at LACMA, which enhances the sense of classical calm, was undoubtedly based on his numerous sketches of Roman ruins, such as *The Exterior View of the Temple of Ségeste* (Musée du Louvre, Paris, inv. no. 32987, recto). The sale of Suvée’s estate following his death in 1807 also included numerous drawings by the artist of individual figures and compositions, counterproofs of drawings and academic figures, as well as drawings and prints after works by other artists, all reflecting his classical training.<sup>3</sup>

Both Suvée and Vien were inspired by Raphael’s enormously popular tapestry series, the Acts of the Apostles, which especially appealed to the Neoclassical tastes of the Napoleonic era. In Suvée’s sketch Saint Paul stands elevated on three steps of a temple, as in Raphael’s cartoon *Saint Paul Preaching in Athens* (Her Majesty Queen Elizabeth, on loan to the Victoria and Albert Museum, London, inv. no. ROYAL LOANS.7), but gestures in a manner similar to that of Saint Paul in another of Raphael’s tapestries, *The Blinding of Elymas* (Her Majesty Queen Elizabeth, on loan to the Victoria and Albert Museum, London, inv. no. ROYAL LOANS.8). Suvée also adapted the figure of the man engulfed by his robes with downcast eyes from Raphael’s *Saint Paul Preaching in Athens*. Raphael’s designs were widely known not only through the originals but also through prints and the many woven copies made in Flanders, England, and France. As part of his academic training as a *pensionnaire* at the French Academy in Rome, Suvée, like Vien, would have copied the original tapestries in the Sistine Chapel.<sup>4</sup> **AW**



**Pierre-Henri  
de Valenciennes**  
(1750, Toulouse–1819, Paris)

***Landscape with Ruins***, possibly 1782–85  
Oil on paper laid on canvas, 13 × 19 in.  
(33 × 48.3 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.29



French artists had sketched after nature since at least the seventeenth century, but it was not until the late 1770s that they actually brought their paints and canvases outdoors to record what they saw. By 1830 painting *en plein air* (in the open air) from nature in oils had become an almost universally accepted practice among landscape artists. Later in the century, that practice would form the foundation of the Impressionist movement.

*Landscape with Ruins* is typical of the many oil sketches by Pierre-Henri de Valenciennes, one of the most important early practitioners of plein-air painting at the end of the eighteenth century. Painted in oil on paper and later mounted on canvas, the work has the appearance of a rapidly executed sketch left unfinished in the lower left corner. In contrast to the traditional method of laying in broad areas of color before adding detail, the artist has worked across the composition with rapid brushstrokes of different widths and densities to render the relationships of lights, darks, colors, and textures. Valenciennes describes the sky with the same spontaneity, adding and blending paint to produce the desired balance of light and sense of transience. Although the sky often is his major focus, as in *Rocca di Papa: Mountains Hidden by Clouds*, here it seems to serve only to help define his true interest: the rich, multi-textured ruin overgrown with vegetation. Once he had captured this, he abandoned the painting, leaving it unfinished.

More than a study of an individual motif and less than a topographical view, the sketch is what Valenciennes called “a composition after nature.” Typically uncomposed, the scene appears to be a fragment of a larger whole, giving the viewer a sense of occupying the artist’s space. Although the exact location remains unknown, *Landscape with Ruins* is characteristic of the sketches Valenciennes made in Italy between 1782 and 1785. In 1781 the artist had traveled to Paris, where he said he had learned from Joseph Vernet (1714–1789) about vanishing points and the importance of using the sky as a source of light. It is likely that Vernet also encouraged him to draw and paint directly from nature.<sup>[1]</sup>

The size of *Landscape with Ruins*, 13 by 19 inches, suggests it was intended as an independent work rather than as a study for a larger painting. Drawings annotated with color notes indicate that Valenciennes sometimes executed paintings in the studio based on drawings; however, only one sketch by Valenciennes has been connected to a finished work. By the end of the eighteenth century, colored plein-air sketches, such as *Landscape with Ruins*, had gained wider acceptance. Although none of the landscapes exhibited by Valenciennes at the Paris Salons has been identified as a sketch, it is possible some, such as *Un petit paysage, vue d’Italie* (Salon of 1791, no. 20), were plein-air studies similar to *Landscape with Ruins*.<sup>[2]</sup> **AW**



## Joseph-Marie Vien

(1716, Montpellier–1809, Paris)

***Venus Emerging from the Sea***, ca. 1754–55  
 Oil on canvas, 12¾ × 16¼ in.  
 (32.4 × 41.3 cm)  
 Inscribed on the back: *Esquisse de M. Vien faite à Rome*  
 (by a later hand)

The Ciechanowiecki Collection,  
 Gift of The Ahmanson Foundation  
 M.2000.179.17



This small sketch relates, as noted by Thomas Gaehtgens and Jacques Lugand, to a large composition commissioned by Empress Elisabetha Petrovna (1709–1762) for her newly built residence of Tsarskoye Selo. The painting was severely damaged during World War II, and despite its subsequent restoration, offers only a partial idea of its original appearance. Returning from Rome in 1750, Joseph-Marie Vien was elected to the Royal Academy of Painting and Sculpture in 1754, a distinction that fostered his career and brought him to the attention of important patrons throughout Europe, the Russian empress among them.

While elaborating a new style more rigorously based on antique models, Vien was still carrying on the great tradition of French decorative painting exemplified by artists of the earlier generation, notably Jean-Baptiste-Marie Pierre and Vien's teacher Charles-Joseph Natoire. The closest model for Vien's *Venus Emerging from the Sea* is Pierre's painting of the same subject exhibited at the 1746 Salon.<sup>1</sup>

Two more works have been related to the Russian painting: a lost sketch of the same subject that figured in the Vien sale<sup>2</sup> and a drawing at the Albertina, Vienna (inv. no. 15293); however, the completely different composition of the latter work makes its connection to the painting at Tsarskoye Selo less certain. **JPM**



**François-André Vincent**  
(1747–1816, Paris)

*Democritus among the Abderitans*,  
1784(?)  
Oil on canvas, 18 × 21¾ in.  
(45.7 × 55.2 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.26



The subject of the painting is the apocryphal story of the pre-Socratic philosopher Democritus as told by the fabulist Jean de La Fontaine (*Fables* 8.26).

Misunderstood by his compatriots, Democritus is mocked by them. More precisely, the scene chosen by François-André Vincent illustrates the visit of the physician Hippocrates, who was sent by the townspeople to attempt to cure Democritus from his manic study of science and philosophy. The subject is rare in painting, even though single figures of Democritus—the laughing philosopher—are abundant and were treated by Jusepe de Ribera and Rembrandt, among others. As noted by Jean-Pierre Cuzin,<sup>1</sup> the subject is not just anecdotal but also reflects an interest in deeper and more existential themes. Democritus's theories inspired the materialist philosophy of Epicurus, whose philosophy recognized moderation, self-sufficiency, and solitary studies. These, still according to Cuzin, may have resonated with Vincent's own convictions.<sup>2</sup>

The traditional identification of this painting with the one exhibited at the 1791 Salon has recently been challenged by Cuzin. Vincent often repeated his compositions, and the imprecision of the written sources complicates the history of

the painting.<sup>3</sup> Cuzin's main argument is based on stylistic grounds, as he finds the composition of the painting, its treatment of individual figures, and its execution closer to Vincent's earlier works. The same author finds it unlikely that Vincent would have kept a work for six years before showing it at the Salon. In fact, a painting of that subject, dated 1784, was sold in 1820, and again in 1910. If this is, indeed, the Los Angeles painting, it must imply that its date has been erased.

A sketch (*esquisse*) of the subject was shown as part of the collection of the Société des Amis des Arts in 1791 at the Musée du Louvre, shortly before the opening of the salon (where Vincent exhibited a painting of that subject). The term *esquisse* might be misleading and indicate a finished painting of small dimensions. Could Vincent have then shown a small painting—this one or another, possibly more sketchily executed—of that subject at the above-mentioned exhibition, and a larger one at the salon? Or was the LACMA painting shown at both? All possibilities remain open. No other version of the subject has, however, surfaced to date.

**JPM**



## Jean-Antoine Watteau

(1684, Valenciennes–1721, Nogent-sur-Marne)

*The Perfect Accord*, ca. 1719  
Oil on chestnut panel, 13 × 11 in.  
(33 × 27.9 cm)

Gift of The Ahmanson Foundation  
AC1999.18.1



A park, perhaps at dusk. A group of musicians occupy the center of the composition: a flute player, a singer holding a score, but apparently not singing, and a guitar player, leaning on his instrument rather than playing it. To their left a couple passes the group by, seemingly unaware of its presence. To the right a herm of Pan, god of the gardens, reaffirms the bucolic character of the scene. Jean-Antoine Watteau is credited as the inventor of the *fête galante*, a type of painting whose subjects evoke a world of elegance and sociability, with a slight touch of eroticism. The genre enjoyed an immense success and was transmitted later in the century by Watteau’s followers Nicolas Lancret and Jean-Baptiste Pater, among others. Adding to the ambiguity of his subjects, Watteau did not give titles to his paintings. *The Perfect Accord* was the name bestowed by Jean de Jullienne, Watteau’s friend and dealer, who had most of the artist’s compositions engraved and who organized their sale after his death. Likewise, it was Jullienne who often paired paintings by Watteau, mostly for commercial reasons. *The Perfect Accord*, when in the collection of Nicolas de Hénin, its first owner, was described as the pendant to *The Surprise* (J. Paul Getty Museum, Los Angeles, inv. no. 2017.72), but it is unlikely that the paintings had been conceived as such by Watteau, as their compositions offer no similarities. In fact, when, after passing through Jean de Jullienne’s collection,<sup>1</sup> *The Perfect Accord* was sold in 1762 (as part of the Germain Louis de Chauvelin sale), it was presented as the pendant of another painting entitled *La lorgneuse*.<sup>2</sup>

If *The Perfect Accord* bears only a tenuous relationship to the other composition that it has been paired with, it does instead have a strong *physical* relationship to *The Italian Serenade* at the Nationalmuseum in Stockholm (inv. no. NM 5650). Both paintings were executed on chestnut panels that were originally part of a single, larger door of a coach or sedan chair sawed in half. X-radiographs of the paintings reveal an elaborate design under Watteau’s compositions, with animals surrounding the initials of the carriage’s owner. The design of the door is typical of the production of Claude Audran III and was most likely painted by Watteau himself in his studio, where he worked as Audran’s assistant.<sup>3</sup> Good chestnut panels were probably hard

enough to find and costly enough to justify Watteau’s desire to salvage the door upon, one assumes, the dismantling of the coach. Furthermore, the X-radiographs not only reveal the original decoration of the panel but also the intermediary states of the final compositions.

Watteau often reworked his compositions, and *The Perfect Accord* is no exception. The comte de Caylus, a connoisseur well acquainted with the artist, commented on the unusual technique Watteau employed to do so. Mentioning that the artist did not prepare his grounds as thoroughly as did other painters, Caylus maintained that Watteau often “rubbed his paintings with thick oil, and painted on top of it” and also remarked that whatever immediate benefit could be derived from the process would not last forever.<sup>4</sup> Under *The Perfect Accord* lies another, related composition. Absent from it is the couple at the left: instead a Pierrot-like figure stands in the background, and a woman sits on the foreground next to the guitar player. Watteau’s technique, as described by Caylus, manages to conceal the figure of Pierrot, simply replacing it with a vaporous blur suggesting depth.

There are several drawings related to the painting. Best known is perhaps the vigorous double study for the head of the man playing the flute at the J. Paul Getty Museum, Los Angeles,<sup>5</sup> but Martin Eidelberg has also identified a drawing for the seated woman at the Indianapolis Museum of Art,<sup>6</sup> in addition to a drawing in Chicago long connected with the painting.<sup>7</sup>

The date of the painting has been the subject of some debate, even though most authors recognize it as a mature work of the artist. Dated as early as 1717, or as late as 1720 elsewhere, the present writer locates it to about 1719, just before Watteau’s visit to England.<sup>8</sup>

*The Perfect Accord* is a well-documented painting, traceable from its origin until its acquisition by the museum. It was, however, not until its purchase that it gained some exposure, as the painting, owned by the same family, had seldom been shown in the twentieth century. Its popularity is attested by several copies, some of which have been occasionally confused with the original.<sup>9</sup> **JPM**



### 13 Beaufort  (back to entry)

- The Brutus stories were available at the time in the original Greek and Latin, as well as in seventeenth- and eighteenth-century compilations of ancient history in French. Among the most widely read were Charles Rollin’s *Histoire romaine* (1738), Jacques-Benigne Bossuet’s *Discours sur l’histoire universelle* (1681), and Montesquieu’s *Considérations sur les causes de la grandeur des Romains et de leur décadence* (1734). See Baxter 2006 regarding Brutus as an *exemplum virtutis* and the interpretive conflict and competing political meaning of Brutus during the French Revolution.
- The correct attribution of LACMA’s painting was made by Jean Seznec (Seznec and Adhémar 1957–67, vol. 4 [1967], p. 146, fig. 83), who recognized it from the description of the 1771 Salon picture. For discussion of the attribution, see J. Patrice Marandel in Omaha 2002–3, p. 40.
- Rosenberg and Schnapper 1970, p. 760.
- London 1979, no. 5, ill.
- Rosenblum 1961, p. 11.
- Lee 1969, pp. 360–63; Rosenblum 1970.

### 14 Berthélemy  (back to entry)

- Volle 1979, pp. 31–32.
- Volle 1979, p. 31.
- Dacier 1909–21, vol. 2 (1910), no. 4.

### 15 Boilly  (back to entry)

- Fort Worth-Washington 1995–96, pp. 146ff.
- Lille 1988–89, pp. 118–19, no. 41, ill.
- Lille 2011–12, pp. 202–4.

### 16 Boilly  (back to entry)

- J. Patrice Marandel in Lille 2011–12, p. 161, notes that the signature and date are curiously placed in the lower left corner in an area that would have been covered by the mount.

### 17 Boucher  (back to entry)

- The pair in Rennes is probably the one once owned by the painter Dandré-Bardon (his sale, Paris, 23 June 1783, lot 5). The paintings appear later in the sale of the marquis de Montesquiou (Paris, 9 Dec. 1788, lot 236); the Regnault-Delalande sale (Paris, Nov. 1793, lot 20); and the sale of the chevalier de Damery (Paris, 18 Nov. 1803, lot 2). The pair is then broken up but reunited in the La Motte de Broöns collection before being acquired by the museum in 1988. See Strasbourg-Tours 2003–4, pp. 104–7.

- See Pierre Rosenberg, “The Mysterious Beginnings of the Young Boucher,” and Alastair Laing, “Boucher: The Search for an Idiom,” in New York-Detroit-Paris 1986–87, pp. 41–55, 56–72.
- Lot 72. Black chalk, pen and brown ink, brown wash, 7 × 10 in. (17.8 × 27 cm). The drawing did not sell.

### 18 Boucher  (back to entry)

- J. Patrice Marandel, in Houston and other cities 1973–75, no. 3, was the first to recognize the connection between the sketch and the engraving.
- Alastair Laing, in Omaha 2002–3, no. 15, suggests: “Boucher may have been given the challenge of weaving these and the bust into a convincing ensemble—something that required the pictorial eye of a painter as much as Lemoyne’s gift as a sculptor.” Perhaps with this in mind, he notes that “the handling of the sketch—and even more so, the character of the two *putti*—suggests a date closer to the commission of the monument, around 1735, than to that of its completion.” Laing does not mention the engraving. The relationship of the sketch to the engraving more strongly suggests a date close to 1743.
- This history and description of the monument are from Réau 1927, pp. 62–64. Réau was not aware of the sketch by Boucher.

### 20 Chardin  (back to entry)

- Frances Terpak, in Los Angeles 2001–2, p. 195.

### 21 Deshays  (back to entry)

- Bancel 2008, p. 23.
- Bancel 2008, p. 108.
- Bancel 2008, p. 107.

### 22 Desportes  (back to entry)

- Dogs have for centuries been important symbols of status, alluding to the aristocratic privilege of the hunt. Already in the fourteenth century, most noblemen kept large numbers of hunting dogs. In *Livre de chasse*, Gaston Phoebus, comte de Foix, who was said to have owned 1,600 hunting dogs, noted, “a hound is the noblest and most reasonable beast that God has ever created!” Packs of dogs pursuing deer or other animals of prey appear regularly in medieval manuscripts, tapestries, and paintings. In the mid-sixteenth century, dogs began to appear in portraits as status symbols. In 1548 Jacopo Bassano painted what is considered the first portrait of dogs in Western art, a portrayal of his own two hound dogs in a landscape next to a tree stump, for Count Zantani, a Venetian patrician (Musée du Louvre, Paris, inv. no. RF

1994-23). About 1625 Guercino (aka Giovanni Francesco Barbieri, 1591–1666), like Bassano known primarily as a painter of religious subjects, painted a portrait of a mastiff standing on a porch of an elegant house against a palatial landscape (Norton Simon Museum, Pasadena, inv. no. F.1984.2.P). The coat of arms painted on the dog’s collar suggests that he was a prized hunting dog of Count Filippe Aldrovandi.

- Oil on canvas, 1.67 × 1.77 m (Lastic and Jacky 2010, vol. 2, no. P558).

- Oil on paper mounted on cardboard, 30 × 46.3 cm (Lastic and Jacky 2010, vol. 2, no. P204).

### 23 Doyen  (back to entry)

- Sandoz 1969, pp. 84–99.
- Reimers 1807, p. 153.
- Suslov 1928.
- Sandoz 1975, pp. 89, 93, pl. 284-I.

### 24 Galloche  (back to entry)

- Ca. 1640–45, National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Collection, inv. no. 1970.17.107.
- Louis Gongenot, “Louis Galloche,” in Dussieux et al. 1854, vol. 2, pp. 289–307.
- A “Saint Martin bringing a child back to life” and a “Saint Martin receiving the stigmata.” Gongenot, “Louis Galloche,” p. 304.
- Musée du Louvre, Paris, Département des Arts Graphiques, inv. nos. 26668, 26669, 26670.

### 25 Hallé  (back to entry)

- Paris 1991–92, pp. 172–74, nos. 116–18.
- Paris 1991–92, p. 31.

### 26 Houdon  (back to entry)

- Guilhem Scherf, “Voltaire nu,” in Paris-New York-Stockholm 2003–4, p. 248 (on Pigalle’s portrait of Voltaire); Scherf, “L’iconographie sculptée de Voltaire,” in Paris 1994–95, p. 224.
- Réau 1964, vol. 1, p. 273.
- An excellent reassessment is provided by Guilhem Scherf, in Scherf 2010.
- Ulrike Mathies, in Versailles 2004, p. 154, quoting the journalist François Métra (1738–1804).
- The versions owned by the empress are discussed by Christoph Frank, “Voltaire (1694–1778),” in Versailles 2004, pp. 163–65.
- Scherf, in Paris-New York-Stockholm 2003–4, p. 250.

- Duisberg-Karlsruhe-Gotha-Paris 1989, p. 299; Réau 1964, pp. 274–75. The gilt bronze example (H. 8 in.; Rijksmuseum, Amsterdam, inv. no. R.B.K. 16932) conforms to this description (Leeuwenberg and Halsema-Kubes 1973, no. 758, pp. 434–35). The composition is somewhat different from the life-size sculptures, as for example, the proper left hand hangs from the armrest instead of gripping it, and the hair is longer and thicker and has a profusion of curls around the nape of the neck. The drapery seems less generous, and the overall impression is of narrower proportions.

- Duisberg-Karlsruhe-Gotha-Paris 1989, p. 299.
- Réau 1964, vol. 1, p. 377; similar agreements arranged by Houdon are discussed by Scherf, “Sophie Arnould (1740–1802) dans le rôle-titre d’*Iphigénie en Aulide* de Gluck,” in Versailles 2004, pp. 96, 98.
- Poulet, in Versailles 2004, p. 266.
- The Montpellier version is made of mixed media: the chair is reinforced plaster, and the base is wood. As in the Los Angeles example, the back of the chair lacks the upper horizontal rail, which is complete in the marble versions. See Scherf, in Paris-New York-Stockholm 2003–4, p. 250. The Geneva example is painted white, so at first it does not appear to be terracotta. (Houdon painted some of his plasters to resemble bronze or terracotta; some terracottas were painted white.) Both the Geneva and Montpellier examples are generally assumed to have been made in the 1780s. They have secure eighteenth-century provenances: Scherf believes that the Montpellier example is the one mentioned in the sale of Houdon’s atelier. The history and versions are summarized by Scherf, “Voltaire assis,” in Versailles 2004, pp. 170–71. Other variations occur in the chair (for example, rectangular legs or columnar legs).
- The mold lines in the New York example correspond to the same lines identified in the Montpellier version by Catherine Chevillot while she was at the Center for Research and Restoration, Versailles, during conservation treatment that included removal of a coat of white paint. Mme Chevillot kindly confirmed the location of the mold lines. The same sections, though indistinct, can be discerned in photographs of the Coty version.

- Scherf, “Houdon ‘au-dessus de tous les artistes modernes,”” in Versailles 2004, pp. 21–23, gives an excellent account of this aspect of Houdon’s work.
- Gerard Hubert, *La sculpture dans l’Italie napoléonienne* (Paris, 1964), p. 344, quoted in Baudry 1978, p. 136 n. 46.
- Arnason 1975, p. 132, provides the list of items auctioned from Houdon’s studio after his death: no. 64: “le grand Ecorché [flayed figure]”; no. 65: “the mold of the preceding figure. The acquisition of this mold will convey ownership of the figure.” Scherf believes that Houdon had the other molds destroyed when he was forced to leave his government-sponsored studios at the Royal Library (personal communication to Mary Levkoff); Scherf felt that the molds must have been too cumbersome to preserve.

- Arnason 1975, p. 300. Also Giacometti 1929, vol. 1, p. 35: “alone worthy of immortalizing its creator.” See also Scherf, “L’iconographie sculptée de Voltaire,” in Paris 1994–95, pp. 224–25: it “dominates the imagery of Voltaire . . . [the] masterpiece of Houdon.”
- Giacometti 1929, vol. 1, p. 59.
- Scherf, in Versailles 2004, p. 167.
- Clark 1969, p. 245: “one of the most intelligent men that has ever lived. . . . He is smiling—the smile of reason,” and fig. 171 (*Seated Voltaire* in Geneva).

### 27 Jouvenet  (back to entry)

- Schnapper 1974, pp. 133–36, 176, 211–13.
- The engraving by Jean Audran (1667–1756) after Jouvenet’s *Raising of Lazarus* was probably the source for the German artist Johann Eckstein (ca. 1736–1817), who made a copy in reverse, in wax with polychromy (Cincinnati Art Museum, inv. no. 1916.287).
- Schnapper and Gouzi 2010, p. 178, notes the weak rendering of the face of Christ, which he considered closer to that in Jean II Restout’s (1692–1768?) *Christ Healing the Sick*, of 1725 (Palais des Beaux-Arts, Lille).

### 28 Legros  (back to entry)

- Broeder 1967; Angela Negro, “La decorazione clementina di San Giovanni in Laterano,” in Urbino-Rome 2001–2, pp. 100–103.
- Enggass 1976, vol. 1, pp. 85–87, 142–44, and vol. 2, figs. 30–32, 35–39, 135–42.
- Enggass 1976, vol. 1, pp. 99–102, and vol. 2, figs. 57–66.
- Desmas 2004, pp. 796–805.
- Conforti 1977, vol. 2, pp. 267, 276.
- On this topic, Conforti 1977, vol. 2, esp. pp. 799, 800–803, with previous bibliography.
- Cardinal Benedetto Pamphili owned a plaster cast of the model made by Legros, now lost: Conforti 1977, vol. 2, pp. 235, 317 (under no. 12, fol. 74r).

### 29 Lemoyne  (back to entry)

- Paris-Philadelphia-Fort Worth 1991–92, p. 255, fig. 3.
- Bordeaux 1984, p. 106, “described as black and white chalk on blue paper, entitled *La grosseesse de Callisto*, formerly in the Boileau collection (sale, 4 Mar. 1782, lot 141) and later in the Silvestre collection (sale, 28 Feb. 1811, lot 381).
- See Bordeaux 1984, pp. 105–6.
- Paris-Philadelphia-Fort Worth 1991–92, p. 255, fig. 2.

### 30 Lethière  (back to entry)

- Livy, *Ab urbe condita libri* 3.44–58.
- Rosenblum 1967, pp. 65–66. Gravelot’s 1739 engraving of *The Death of Virginia* served as the frontispiece for volume two of the second edition of the English translation of Rollin’s text, published in London in 1754. Known as Gravelot, Hubert François Gravelot (1699–1773) was an influential French designer, engraver, and illustrator, who spent most of his career in London.
- Sérullaz 2005, p. 76.
- See Marandel 1980, pp. 12–17.
- Cited in Paris 1974–75, under no. 93.
- For a full discussion of the preparatory drawings and sketches for the painting at the Louvre, see Paris 1974–75, pp. 76–82. Many of the drawings of individual figures show the artist working out the figure of Virginia and those immediately around her.
- See Paris 1974–75, fig. 2.
- The figure of the centurion is based on an academic drawing of a nude by Lethière (Musée du Louvre, Paris, inv. no. RF 52618). See Paris 1974–75, fig. 15.
- See Paris 1974–75, fig. 7.
- The architectural setting of the scene in the drawings is particularly close to that in Doyen’s painting. See Sandoz 1975, pp. 31–32, pl. VIII.
- Albuquerque 1980, no. 43, suggests a date about 1800. Writing about the Louvre’s acquisition of twelve drawings related to the painting by Lethière, Arlette Sérullaz suggested that LACMA’s sketch was among the first projects, but that she was unable to date it precisely. See Paris 1974–75, p. 82 n. 5.
- Sandoz 1975, p. 31, no. 14. Although not mentioned by Sandoz, the figure of Virginia supported by another woman was probably inspired by Domenichino’s *Martyrdom of Saint Cecilia*, also in San Luigi dei Francesi, Rome.

### 31 Loo  (back to entry)

- Wikisource contributors, “Plutarch’s Lives (Clough)/Theseus,” Wikisource, https://en.wikisource.org/w/index.php?title=Plutarch%27s\_Lives\_(Clough)/Theseus&oldid=7029849 (accessed May 16, 2018).
- For which see Nice-Clermond-Ferrand-Nancy 1977, no. 34.

### 32 Loo  (back to entry)

- Marie-Catherine Sahut, “Les Grâces,” in Paris 1984–85, p. 374.
- Francis 2002, p. 180, notes: “The Three Graces are among the most consistently rendered motifs of the Roman world. The group of the three, nude, embracing women is extant in statuary and numerous two-dimensional art forms, but all adhere to a basic formula of pose, appearance, figural type, and composition, with only minor variations.”



- ↑ Sahut, “Les Grâces,” in Paris 1984–85, contrasts the composition of the Van Loo painting in the Château de Chenonceau (his second version of the composition) with the painting by Raphael and the one by Rubens in Madrid, both of which represent the central figure from the rear. She notes only that Loo adopted the decorative hairstyles and pearls from Rubens but does not recognize the more significant borrowings. She also does not mention the Rubens in Paris.
- ↑ Lastic 1974, p. 193. Smith 1975, p. 79 n. 18, notes that Hennin, who had worked in the offices of the Ministry of Foreign Affairs at Versailles, was a French resident in Poland (1763–64).
- ↑ Diderot 1984, p. 182.
- ↑ Diderot 1995, vol. 1, p. 10: “It’s difficult to imagine a colder composition, Graces more insipid, less aerial, less attractive. They have neither life, nor action, nor character.” According to Loo’s early biographer Michel-François Dandré-Bardon (Dandré-Bardon 1765, pp. 62, 65), Pierre-Michel Hennin was the owner of the painting now at Chenonceau.
- ↑ Lastic 1974, p. 195.
- ↑ Probably Prince Ludwig Karl Salm-Salm (1721–1778), who ruled from 1770 until his death in 1778.
- ↑ J. Patrice Marandel in Houston and other cities 1973–75, no. 86.

### 33 Loo (back to entry)

- ↑ Nice-Clermond-Ferrand-Nancy 1977, p. 103, under, no. 273.

## 34 Ménageot (back to entry)

- ↑ Willk-Brocard 1978, p. 66. The series also included *The Death of Dugueschin* by Nicolas-Guy Brenet (1777), *The Continence of Bayard* by Louis Jean Jacques Durameau (1777), *President Molé Arrested by the Frondeurs* by François-André Vincent (1779), *The Battle of Marcel and Maillart* (1783), *The Courageous Action of Eustache de Saint-Pierre at the Siege of Calais* (1779), *The Recapture of Paris by the Constable of Richemont* by Jean-Simon Berthélemy (1787), *Sully at the Feet of Henri IV* by Jean Jacques François Le Barbier (1783), and *The Assassination of the Admiral de Coligny* by Joseph-Benoît Suvée (1787).
- ↑ Willk-Brocard 1978, p. 66; Lossky 1967, p. 50, suggests that this may indicate that the LACMA sketch was in the countess’s collection.
- ↑ Diderot 1957–67, vol. 4 (1967), p. 369, no. 151.
- ↑ Girodet-Trioson 1829, vol. 2, p. 362, cited in Cox-Rearick 1995, p. 410.
- ↑ Rosenblum 1967, pp. 28ff.
- ↑ Cox-Rearick 1995, p. 411.
- ↑ Cox-Rearick 1997, p. 217: “Under the Empire in the first decade of the century, pictures treating themes [of] François and the arts were favored particularly by Empress Josephine. . . . Later, under the Restoration, such works proliferated, receiving high visibility at the yearly Salons.”

### 35 Natoire (back to entry)

- ↑ Paris 1983, pp. 121–22, nos. 105, 106.
- ↑ For a complete account and a tentative reconstruction of this commission, see Paris-Lunéville 1986, pp. 262–66; and Colin Bailey, in Paris-Philadelphia-Fort Worth 1991–92, pp. 348–53.
- ↑ Paris-Lunéville 1986, p. 266.

### 36 Pajou (back to entry)

- ↑ See catalogue entry by Guilhem Scherf in Paris-New York 1997–98, no. 138, pp. 352–53.
- ↑ James David Draper, “Portraits,” in Paris-New York 1997–98, pp. 221–27.
- ↑ Ecole Nationale Supérieure des Beaux-Arts, Paris, on deposit at the Musée des Beaux-Arts, Valence: see catalogue entry by Draper in Paris-New York 1997–98, no. 108, pp. 264–67.

## 37 Regnault (back to entry)

- ↑ Faré 1995, p. 111.

## 38 Restout (back to entry)

- ↑ Engerand 1901, p. 426.
- ↑ Gift of Wildenstein & Co., 2004, inv. no. M.2004.174 (Willk-Brocard 2018, p. 160, no. 77P).
- ↑ Willk-Brocard 2018, p. 160, no. 78P.
- ↑ Willk-Brocard 2001, p. 464.

## 39 Robert (back to entry)

- ↑ The painting is neither signed nor dated. On stylistic grounds, it has been ascribed to about 1770. We are suggesting a later date.
- ↑ At the time of Hubert Robert’s visit to Rome, the vase was in the gardens of the Villa Borghese. Bought by Napoleon from his brother-in-law Camillo Borghese, it is now at the Musée du Louvre, Paris. Robert executed several sketches of an artist (himself?) drawing the Borghese Vase, one in the Musée des Beaux-Arts, Besançon, the other in the Musée des Beaux-Arts, Valence, for which see Cayeux 1985, pp. 293–95, ill.
- ↑ See Lemagny 1968. See in particular no. 26 (“Palais de Justice”) and no. 30 (“Interior View of the Museum”).
- ↑ Washington 2016, p. 239.
- ↑ Red chalk, 378 × 295 mm, inv. no. D.68; see Cayeux 1985, pp. 296–97, no. 84.
- ↑ Red and black chalk, 370 × 290 mm, inv. no. D.60; see Cayeux 1985, pp. 258–59, no. 70.

### 40 Sablet (back to entry)

- ↑ *A Mars and Minerva*, for instance, was criticized by U. Hegner for being stiff and tired (“compassée et éculée”; Hegner 1805.
- ↑ Established in 1752, the competition organized by the Fine Arts Academy of Parma invited foreign artists to submit their entries anonymously. The winner relinquished his painting to the academy but was rewarded with a valuable gold medal.

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- ↑ Nantes-Lausanne-Rome 1985, p. 47.
- ↑ Nantes-Lausanne-Rome 1985, p. 46, no. 5, citing the following archival sources for that information: Archives Cantonale, Vaud; Mémorial J. H. Polier de Vernand CXL1. The sketch does not reappear until 1846, in the collection of James Audeoud in Geneva.

## 42 Saint-Ours (back to entry)

- ↑ Jean-Marie Marquis, in Geneva 2015–16, p. 46, also suggests the additional influence of Gian Lorenzo Bernini’s famous statue *Apollo and Daphne*, of 1622–25, which Saint-Ours could have seen in the Borghese collection, Rome.
- ↑ Geneva 2015–16, no. 4, p. 46: oil on panel, 35.8 × 40.2 cm.
- ↑ Today the palace is occupied by the Associazione Bancaria Italiana.
- ↑ See Schiavo 1962, pp. 141–42.
- ↑ Rome-Dijon 1983, p. 129.
- ↑ Today the space over the door is occupied by a painting of Diana scolding Cupid, a subject that does not fit the iconography of the room.
- ↑ Omaha 2002–3, p. 64, translation of Rome-Dijon 1983, p. 129 n. 3.
- ↑ Rosenberg and Peronnet 2006a, p. 255, fig. 10: “*Psyché et l’Amour*, 1791. Graphite, pen and sepia, sepia wash, white gouache, on brown paper, glue ground, and mounted on cream cardboard, 32 × 40 cm.”
- ↑ Baud-Bovy and Boissonnas 1903, ill. p. 84 and p. 170, no. 170. The author notes that the painting was in the collection of Dr. H. Goudet, Geneva. See Rome-Dijon 1983, p. 129 n. 3.
- ↑ Rome-Dijon 1983, p. 129 n. 3 and fig. 17. The dimensions, which are apparently given as length by height, are approximately equal to 1.45 by 1.15 meters.
- ↑ Baud-Bovy and Boissonnas 1903, p. 153.
- ↑ Rosenberg and Peronnet 2006a, p. 255, and Rosenberg and Peronnet 2006, p. 57.

- ↑ The similar size and finished appearance of the drawing may indicate that it, too, was a recording of the original rather than a preliminary study. “Telusson” was probably Jean-Isaac de Thélusson (1764–1828), comte de Sorcy, who was the eldest son of George-Tobie de Thélusson, a Genevan banker, and Marie-Jeanne Girardot de Vermenoux (1736–1781), comtesse de Sorcy, who was portrayed by Jacques-Louis David in a portrait now in the Neue Pinakothek, Munich. A Swiss national living in Paris, he and his wife built the luxurious Hôtel Thellusson (begun in 1778). Jean-Isaac de Thélusson and his wife, like Saint-Ours, lived in exile in Geneva during the French Revolution.

## 43 Subleyras (back to entry)

- ↑ Ill. in Paris-Rome 1987, p. 57.

## 44 Subleyras (back to entry)

- ↑ Black chalk heightened with white on blue paper, 203 x 149 mm, Musée du Louvre, Paris, inv. no. 32934, ill. in Paris-Rome 1987, p. 221, no. 50.
- ↑ I wish to thank Nicolas Lesur (letter to the author, 20 May 2018) for clarifying the subject.
- ↑ Inv. no. 818, legs Silguy, see Odette Arnaud, “Subleyras, 1699 à 1749,” in Dimier 1928–30, vol. 2 (1930), p. 76, no. 35.
- ↑ Paris 1991–92, pp. 131–51.
- ↑ Musée des Beaux-Arts, Carpentras, ill. in Paris-Rome 1987, fig. 2, p. 221.
- ↑ Oil on canvas, 40 × 30 cm, Musée Fabre, Montpellier, inv. no. 830-1-4. The painting has been dated to about 1734–38 but could also be slightly later. See Paris-Rome 1987, pp. 226–27, ill.

## 45 Suvée (back to entry)

- ↑ Paris 1779, p. 37, no. 191. Suvée exhibited a total of ten works at the 1779 Salon.
- ↑ The *livret* cited the dimensions of each as 10 *pieds* by 1 *pieds 6 pouces*. These are far too divergent to be correct and probably should have been noted as 1 *pied* by 1 *pied 6 pouces*, specifying length before height. The same dimensions also applied to the second sketch, *The Death of Cleopatra*.
- ↑ Paris, Regnault-Delalande, 4–7 Nov. 1807.
- ↑ Regarding Raphael’s influence in France, see Paris 1983–84, passim.

## 46 Valenciennes (back to entry)

- ↑ Conisbee 2004, p. 14.
- ↑ For a list of paintings exhibited by Valenciennes at the Paris Salons, see Spoleto 1996, p. 157. Radisich 1982, p. 102, notes that as early as the 1775 Salon, Jean-Pierre-Louis-Laurent Houel (1735–1813) had exhibited landscape sketches as paintings.

## 47 Vien (back to entry)

- ↑ The painting was last exhibited at the Newhouse Galleries, New York, in 1990, for which see Lesur and Aaron 2009, p. 242, p. 82, ill.
- ↑ Gaechtgens and Lugand 1988, p. 111.

## 48 Vincent (back to entry)

- ↑ Tours-Montpellier 2013–14, p. 129.
- ↑ As Epicureanism was condemned by the church, it is possible, if unlikely, as mentioned by Cuzin, that the artist would have shown his painting at a more liberal moment.
- ↑ The fact that the painting is framed in an old (18th century?) frame bearing an inscription identifying it as the 1791 Salon painting makes a weak, but nonetheless worthy, case for the identification of the painting as the 1791 Salon entry.

## 49 Watteau (back to entry)

- ↑ The painting was engraved while in Jean de Jullienne’s collection and was included in his compilation of engraved works after Watteau. The engraver was Bernard Baron, and the engraving was announced for sale in the *Mercur*e *de France* in June 1730.
- ↑ Known through copies. A version sometimes considered the original was last sold at Christie’s, London, 9 July 2015, lot 25.
- ↑ See Nordenfalk 1979 and Nordenfalk 1983.
- ↑ Rosenberg 1984a, pp. 76–77.
- ↑ Rosenberg and Prat 1996, vol. 2, no. 576.
- ↑ See Eidelberg 2017; Rosenberg and Prat 1996, vol 2, no. 68.
- ↑ Rosenberg and Prat 1996, vol. 2, no. 538.
- ↑ Marandel 2001, p. 287.
- ↑ For a list of the copies, see Eidelberg 2017.



# Nineteenth Century

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Jean-Baptiste Carpeaux  
(1827, Valenciennes–1875, Courbevoie)

*Seascape*, mid-19th century  
Oil on panel, 6 × 12 ¼ in. (15.2 × 31.1 cm)  
Signed lower right: J Bt Carpeaux

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.44



Ignored for a long time, Jean-Baptiste Carpeaux’s paintings have recently been reappraised. The 1999–2000 exhibition *Carpeaux peintre*, held in Valenciennes, the artist’s hometown, is the most complete attempt to date to evaluate the various facets of the sculptor’s paintings. On several occasions Carpeaux expressed his passion for painting, which he considered organically bound to his sculpture, yet he exhibited only one painting during his lifetime, an overly finished, somber, and sentimental image inspired by the 1870 siege of Paris, representing an orphaned brother and sister (Musée des Beaux-Arts, Tourcoing, inv. no. 894.3.1). His production was large enough to comprise a variety of subjects, ranging from portraits to religious and historical scenes, from copies after old masters to fantastical subjects executed with extreme freedom and for that reason occasionally hard to decipher. Carpeaux’s motivations for painting remain unknown. Mysteriously, he even executed paintings *after* his sculptures. However, he had little occasion to share any of his paintings with others, except for his portraits, which are often dated and dedicated to the sitters.

With the exception of paintings for which circumstantial evidence exists (for example, his period of study at the French Academy in Rome, signed portraits, Second Empire

and Commune subjects), Carpeaux’s pictures cannot be dated with accuracy. Such is the case for this *Seascape*, which may, however, relate to a small-size painting, *Shipwreck in Dieppe’s Harbor*, of 1873, at the Musée du Petit Palais, Paris (inv. no. PPP 3586). If it is tempting to attribute Carpeaux’s love for painting to the shimmering and, indeed, painterly, surface of some of his sculptures, the opposite is not necessarily true. Painting the sea, the least possible sculptural subject, Carpeaux abandons all attempt at giving substance to his depiction. Even though the paint is not thinly applied, the composition is marked by an extraordinary fluidity that is the opposite of sculpture.

Because of their freedom of execution, Carpeaux’s paintings have occasionally been linked to Impressionism, which is both anachronistic and foreign to the artist’s intention, as their appearance is owing only to the artist’s lack of need to conform to any established tradition or technique. Such liberty may have been the privilege of sculptors when they functioned as painters. It can also be seen, for instance, in the paintings, and, notably, the oil sketches of Jean-Alexandre-Joseph Falguière (1831–1900), an early friend of Carpeaux in Rome and in later life a more academic artist than Carpeaux ever was. **JPM**



**Jean-Joseph Carriès**

(1855, Lyon–1894, Paris)

***Portrait of Loyse Labbé,***

between 1888 and 1894

Enameled stoneware with a matte glaze,  
toned from chamois brown to shaded  
white, 23 × 25 × 13 in. (58.4 × 63.5 × 33 cm)Signed lower right edge: *Carriès*Gift of The Ahmanson Foundation  
in honor of Mary L. Levkoff  
M.2009.7

French poetess Loyse Labbé (ca. 1526–ca. 1565) is a legendary figure in French literature. Reality and fiction are both part of her reputation. The poems published under her name rank among the finest written during the French Renaissance even though, in spite of ample historical evidence, their authorship has been contested. On the other hand, she has also been hailed as a feminist: if John Calvin reviled her for having supposedly dressed as a man to follow her lover into the army, the reformer’s attack seems to have been based on fantasy rather than facts. Instead, Labbé appears to have preferred the company of fellow poets, some of whom, such as Olivier de Magny, may have enjoyed a romantic relationship with the poetess. Labbé was one of the first women to preside over a literary circle of kindred spirits. She spent her life in her hometown of Lyon, accepted an arranged marriage to satisfy the economic ambitions of her family (makers of rope, or *corde*, in French, she was nicknamed *La belle Cordière*), and became a widow but never abandoned her literary ambitions.<sup>1</sup>

Her work was rediscovered by the Romantic generation, who considered her a precursor of its movement: it was also then that the facts of her life became blurred and that she acquired her reputation as a free spirit. In bourgeois nineteenth-century Lyon, she was celebrated as embodying the spirit of the city, its culture, tradition, and independence.

A *Lyonnais* himself, Jean-Joseph Carriès was well aware of the legendary aspect of his subject. Yet with typical originality, his image of Labbé avoids any historicism or contemporary interest in the revival of figures from medieval or Renaissance history. The only known portrait of the poetess is a 1555 engraving by Pierre Woeiriot (1532–1599), with which Carriès must have been familiar, as it was reprinted by Henri Dubouchet (1833–1909) and widely distributed in the second half of the nineteenth century. Carriès’s sculpture is, however, a work of pure imagination: as in some other bust portraits,<sup>2</sup> the sculptor favored an almost triangular composition, dominated by the eccentric

headgear, which appears folkloric albeit without specific origin.<sup>3</sup> Accurately historical, or even just proper, dress would have required a strictly buttoned-up outfit instead of the fantastical layered costume devised by Carriès.

Typically, Carriès executed his models in three materials, bronze, patinated plaster, and stoneware. Such is the case for *Loyse Labbé*, a bust that was first exhibited in bronze in 1887.<sup>4</sup> Shortly after the success of his exhibition, Carriès moved to Saint-Amand-en-Puisaye, a village in Burgundy that was—and still is—famous for the quality of its clay. Until Carriès settled there, the local production of enamel stoneware had been largely limited to pottery for daily use. Carriès moved into the local Château de Montriveau, where he was joined by a community of artists, all interested in experimenting with the local clay. His major patron then was the American Winnaretta Singer, at the time Princesse de Sceaux-Montbéliard (and later Polignac), who had commissioned him to provide a sculptural environment to enshrine Wagner’s manuscript of *Parsifal*, one of her prized possessions. It was, however, left incomplete at the time of the artist’s premature death in 1894.<sup>5</sup>

It was also at Saint-Amand that Carriès executed this stoneware version of Loyse Labbé.<sup>6</sup> Particularly remarkable for the subtlety of its coloring, the delicate contrast of matte and shinier surfaces, the bust exemplifies Carriès’s mastering of complex techniques which justify his assertion that his stoneware sculptures were, in fact, unique. His contemporaries marveled at his achievements, crowned by an exhibition at the Champ-de-Mars in 1892, which made him one of the most admired sculptors of his generation. His death at the age of thirty-nine was lamented as a great loss for French sculpture and prompted several publications, including the first complete catalogue of the artist.<sup>7</sup> Although Carriès was never forgotten, the importance of his work was only fully recognized in the later part of the twentieth century. **JPM**



## Jacques-Louis David

(1748, Paris–1825, Brussels)

***Portrait of Jean-Pierre Delahaye***, 1815  
 Oil on panel, 24 × 19 ¼ in. (61 × 49 cm)  
 Signed and dated lower left: L. DAVID / 1815

Gift of The Ahmanson Foundation  
 M.2006.63



Recorded in the literature but never seen publicly before its sale at auction and its subsequent acquisition by the Los Angeles County Museum of Art, the portrait of Jean-Pierre Delahaye was executed during a tumultuous moment in Jacques-Louis David's life. Known for the role he had taken during the French Revolution—notably as deputy of Paris to the Convention, where he voted for the execution of Louis XVI—as well as for his unconditional support of Napoleon, David found his prominent position being challenged during the Restoration of the Bourbon king Louis XVIII, after Napoleon's defeat in 1814. In early 1815 hope and honors came back with Napoleon's escape from exile on the island of Elba and his brief attempt to seize power again. Napoleon arrived in Paris on 20 March 1815. Six days later David was reinstated in his position of *Premier Peintre* and a month later was awarded the rank of *Commandant* in the Legion of Honor. On 18 June 1815 Napoleon was definitively defeated by a European coalition at Waterloo, a week after which David applied for a passport. A target again of the restored king, David was reduced to only one possibility for remaining in Paris, and that was to ask for a royal pardon, which he refused to do. He then left for Besançon and traveled to Switzerland and Savoy (then part of the Kingdom of Piedmont-Sardinia). In late August he obtained a visa to return to Paris. Reunited with his family, David resumed his activities, reopening his studio with a dwindling number of students. On 16 January 1816 Louis XVIII issued an ordinance banishing all regicides who had pledged allegiance to Napoleon during his return the preceding year. By 27 January 1816 David and his wife had settled in Brussels, where he died in 1824.

Given these circumstances, it is not surprising that there are no other works by David dated 1815 (with the exception of an album of sketches done during his travels around Besançon).<sup>1</sup> Evidence suggests that Delahaye's is the last portrait or even the last painting David executed in Paris. The circumstances of its execution are not known: a family tradition affirms that the portrait was a gift from the

artist. It may at least have been an exchange for services rendered by Delahaye. Delahaye was a lawyer who counted among his clients some of the prominent members of the ancien régime aristocracy (including the comte de Sèze, who had been Louis XVI's public defender) and, perhaps surprisingly, in that company, David himself. In that age, however, compromises and changing allegiances were not only common but necessary to survive. Delahaye himself, who seems to have been politically conservative, and who probably welcomed the restoration of the Bourbon kings, had seen his career propelled by his own acceptance of reforms made to the legal system by the Revolutionary government. David reported the confidence he had in Delahaye to his son, Jean-Louis, who succeeded in his father's practice, and who managed David's affairs in France until the artist's death, including the sale and transfer to the French government of major works, among which were his *Intervention of the Sabine Women* (1799; Musée du Louvre, Paris, inv. no. 3691) and *Leonidas at Thermopylae* (1814; Musée du Louvre, Paris, inv. no. 26080), left in David's Parisian studio when he moved to Brussels.

Most of David's portraits were commissioned by their sitters. Although David subscribed to the traditional academic hierarchy of genres, ranking portraiture below history painting, he never neglected the former. Not only did portrait commissions provide the artist with a solid income (his prices were considered almost extravagant but were justified in the artist's mind by the demand they elicited), but they also gave the artist an opportunity to reassess the art of the portrait itself.<sup>2</sup> There is no record of a commission on the part of Delahaye for his portrait, a rare instance in David's oeuvre shared only with the *Portrait of Catherine Tallard* (1795; Musée du Louvre, Paris, inv. no. RF 1740), which was a gift of the artist to the sitter, a young servant. There are also significant differences between the two portraits. While the one of Catherine Tallard is on canvas and was rapidly painted, with its background left unfinished (as in other portraits by David), the Delahaye portrait is on a smooth panel that enhances its finish.



Philippe Bordes has noted that several of David's portraits are executed on panel.<sup>3</sup> This practice—evidenced in David's paintings after 1795—can be viewed as a return to the manner and technique of Renaissance painters (which David may have seen in ever greater numbers after the display in Paris of paintings looted by the Napoleonic armies in Italy). At the same time, panel paintings had never lost their currency in eighteenth-century France, particularly in the works of the genre painters influenced by Dutch artists. Finally, Bordes observed that David may also have reacted to the production of the greatest French portrait painter, Elisabeth Vigée-Lebrun, whom he admired to the point of having tried to reestablish contact with her subsequent to her return to France after the Revolution.<sup>4</sup>

Cooper Penrose's portrait (fig. 9) by David is perhaps the closest to Delahaye's. Both represent men at the end of their lives: Penrose died thirteen years after the completion of his portrait; Delahaye, three. Both wear very similar outfits, simple and more functional than elegant, of the modern and colorless kind that was to become the norm for men's fashion throughout the nineteenth century. From what can be gathered about their lives, Penrose would be

the more interesting of the two: an Irish Quaker landowner and collector, he went to Paris, among other reasons, to meet David and commission his portrait. He was the traditional grand tourist, enamored of antiquity—a quality that must have appealed to David. Delahaye instead does not seem to have had these lofty interests, and David must have responded to another aspect of human nature. Like him, Delahaye was a survivor. Whatever his opinions, he had lived through the difficult period of the French Revolution and the Empire, not by being as engaged as David in the politics of the moment, but by navigating the fluctuations of daily politics. In doing so, he had established himself and his family as part of this new post-Revolutionary bourgeoisie that was to dominate the new century. Somehow, David captured these qualities in his sitter: his lack of formal elegance, his wig almost parodic of those worn by eighteenth-century aristocrats but still powdered enough to leave specks on his shoulder, and the smile of the man who had heard the confidences of his clients, the most famous of them being the greatest painter of the moment, considered by others an unrepentant regicide. **JPM**



Fig. 9

Fig. 9 Jacques-Louis David, *Portrait of Cooper Penrose*, 1802. Oil on canvas, 51 $\frac{3}{8}$  × 38 $\frac{3}{8}$  in. (130.5 × 97.5 cm). Putnam Foundation, Timken Museum of Art (inv. no. 1953:001)



**Narcisse-Virgilio Diaz  
de la Peña**

(1807, Bordeaux–1876, Menton)

***Figures in Oriental Costumes***, ca. 1845  
Oil on panel, 18¾ × 12 in. (47.6 × 27.9 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.39

Better appreciated as a painter of landscapes, a genre he adopted after his encounter with Théodore Rousseau (1812–1867) in 1836, Diaz de la Peña was also a prolific figure painter, even though his figure paintings were criticized for their lack of strong draftsmanship by Charles Baudelaire in his review of the 1845 Salon. Baudelaire’s opinion could indeed be confirmed by numerous canvases, where amorphous figures fail to give the composition a solid structure. In this respect, this sketchily executed painting (for it cannot be considered properly a study for a larger composition) proves the opposite. Baudelaire, defending the artist’s use of colors, defined it as “kaleidoscopic.” In this particular and unique painting, arguably one of the artist’s greatest achievements as a figure painter, the distribution of light and dark areas and the differentiation of textures, ranging from thick and bold impasto to thin washes, all contribute to make the surface vibrate with life and energy.

In spite of having exhibited Orientalist subjects at the 1845, 1846, and 1847 Salons and having returned to such costume pieces in the 1860s,<sup>4</sup> Diaz cannot be considered an Orientalist painter. His paintings reveal little interest in such subjects, which reflected the ethnographic interest preoccupying artists more vested in the genre. **JPM**



**Louis Edouard Dubufe**  
(1820, Paris–1883, Versailles)***Portrait of the Princess Brancaccio, née  
Mary Elizabeth Hickson-Field***, ca. 1870  
Oil on canvas, 16½ × 11½ in.  
(41.9 × 29.2 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.41

Of modest beauty but immense wealth, the Philadelphia-born Elizabeth Hickson-Field (1846–1907) married Prince Salvatore Brancaccio (1842–1924), the scion of an ancient, noble Neapolitan family, on 3 March 1870 in Paris. In Rome, where they lived in one of the last grandiose palaces erected in the city, and in their country residence, the Castello di San Gregorio di Sassola, they were active members of the newly established court of the reigning Savoy family.

Louis Edouard Dubufe was the son of the painter Edouard Marie Dubufe. After an unsuccessful start as a history painter, he turned entirely to portrait painting and became one of the most sought-after portraitists of the Second Empire. Famous actors, writers, as well as members of aristocratic society, sat for him. It was therefore natural for the rich Philadelphian to have had her portrait done by this much-admired society artist. The circumstances surrounding the commission are not known, but the portrait was probably executed in Paris at the time of her wedding to Prince Brancaccio. Its composition alludes to

the tradition of grand portraiture: the sitter stands in front of a billowing drapery, in the manner of Anthony van Dyck, which Dubufe had studied during the three years (1848–51) he spent in England. In spite of its formality, an engaging immediacy emanates from the portrait. Even though the artist was poorly considered by nonacademic artists and became a target for Emile Zola, he could not escape the attention of the younger generation of painters. As noted by Joanna Barnes, “In the freeness of its handling and the elegance of the pose, this sketch may be compared with a finished composition by Claude Monet of approximately the same date, *Madame Louis Joachim Gaudibert* (1868) Paris, Musée d’Orsay.”<sup>1</sup>

Active in politics and social causes, the Brancaccios were not major patrons of the arts. The family painter was the academic Francesco Gai (1835–1917), who undertook the decoration of their residences, as well as executed a famous and spectacular portrait of the sitter and her children, now in the Museo di Roma (inv. no. MR 18430). **JPM**



**Jean-Alexandre-Joseph  
Falguière**

(1831, Toulouse–1900, Paris)

***Man Smoking a Pipe***, ca. 1875

Oil on canvas, 21 × 17¾ in. (55.9 × 45.1 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.46

Known primarily for his work in sculpture, Jean-Alexandre-Joseph Falguière brought the same directness of approach and realism to his paintings. The result, as seen in LACMA’s sketch *Man Smoking a Pipe*, is striking. With his right shoulder only partially visible and his head cocked to one side as if listening intently, the man—seen only from the chest up—appears to occupy the viewer’s space. The painting is a preparatory sketch for *The Wrestlers* (Musée d’Orsay, Paris, inv. no. RF 1995 19), a large painting on canvas (7 ft. 10 in. × 6 ft. 3 in. [2.4 × 1.9 m]) for which Falguière won a second-class medal at the Salon of 1875. The artist had been exhibiting sculptures at Paris Salons since 1857, but *The Wrestlers* was only the second painting he submitted.

The contemporary scene of two men wrestling in an arena, surrounded by male spectators, marked the artist’s turn toward realism. Although Falguière would be credited with introducing realism to French sculpture, a contemporary critic noted that the vigorous, powerful wrestlers in the painting, which he compared with those depicted by Gustave Courbet (1819–1877), were diametrically opposed to the idealized, ascetic, and slender forms of Falguière’s earlier sculptures, such as *The Victor at the Cock Fight* (1864; Musée d’Orsay, Paris, inv. no. RF 144, LUX 44).<sup>1</sup>

An article in the *Gazette des beaux-arts* about the 1875 Salon referred to *The Wrestlers* as a large sketch, noting that whereas some areas were elaborated, others were freely painted. As a result, the author pointed out that the painting retained its initial verve.<sup>2</sup> Indeed, in *The Wrestlers* there is a striking contrast between the sculptural quality and rugged detail of the two nearly nude wrestlers cast in strong light in the foreground and the impressionistic description of the gallery of men in topcoats observing from behind bright red barriers. Only four of the men in the gallery were individualized by the artist. Contemporary critics identified three of them as the sculptors Jules Isidore Lafrance (1841–1881) at the far left, Jean-Paul Aubé (1837–1916) in the center, and Eugène Delaplanche (1836–1891) at the right.<sup>3</sup>

The fourth individualized man smokes a pipe in the second row at the right. He is identical to the man in LACMA’s sketch, except the man in *The Wrestlers* is wearing a hat pushed back from his face. Marie-Pierre Salé notes that

he is not mentioned by any of the critics. Although one author has suggested that the sketch may be a self-portrait,<sup>4</sup> Salé suggests that he is the painter, printmaker, and poet Marcellin Desboutin (1823–1902).<sup>5</sup> Desboutin studied in Paris with Louis-Jules Etex (1810–1889) and later with the painter Thomas Couture (1815–1879). A bohemian, he was depicted consistently in self-portraits and in works by other artists—including Edgar Degas in *The Absinthe Drinkers* (1876; Musée d’Orsay, Paris, inv. no. RF 1984)—as bearded, wearing a brimmed hat pushed back, and smoking a pipe.

The free handling, directness of observation, and casual, seemingly unposed quality of the LACMA sketch suggest it was painted from life. A photograph by an anonymous photographer reveals that Falguière posed the two wrestlers and his friends as spectators.<sup>6</sup> The location, as Salé suggests, was probably the arena on the rue le Peletier in Paris.<sup>7</sup> In the photograph, the figure of the man smoking a pipe is blurred, indicating that he moved as the photograph was taken. It is thus probable that Falguière painted the LACMA sketch from life to correct the preparatory photograph.

Falguière’s representation of a contemporary everyday scene rather than a heroic subject follows in the tradition of Honoré Daumier (1808–1879) and Gustave Courbet. Both had used wrestlers as subjects: Daumier, in a painting of a single wrestler leaving the arena during a match (ca. 1852–53; Ordstrupgaardsamlingen, Ordstrupgaard, Copenhagen), and Courbet, in a painting of two wrestlers in a landscape with a distant audience (1853; Szépművészeti Múzeum, Budapest, inv. no. 502. B). Instead of free-form wrestling, popular in the United States and depicted in Thomas Eakins’s painting *The Wrestlers* (LACMA, inv. no. M.2007.1), these French artists represent so-called Greco-Roman wrestling. In this version of the sport, amateur wrestlers begin in a standing position and attempt either to throw their opponent to the mat or to use holds to drop him. All holds had to be applied above the waist, and using the legs was prohibited. This form of show wrestling, known as *la lutttes à mains platte* (open-handed wrestling), was the most popular spectator sport in Europe during the late nineteenth century and offered artists an opportunity to study the male nude in motion. **AW**



**Jean-Alexandre-Joseph  
Falguière**

(1831, Toulouse–1900, Paris)

***Figures Seated around a Lamp*, n.d.**

Oil on canvas, 9¼ × 13 in. (23.5 × 33 cm)

Signed lower right: A.Fg

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.45

Admired for his sculptures, Alexandre Falguière was nonetheless a respected painter, appreciated by his fellow artists. His best-known painting, now at the Musée d'Orsay, is *The Wrestlers*, shown at the 1875 Salon, for which the museum owns a study (see cat. 55). This rapidly executed oil sketch represents another aspect of Falguière's practice as a painter. Even though it is signed, it was not intended as a study for a larger painting, nor was it meant to be exhibited, let alone to be sold; it was instead executed for the artist's own enjoyment, perhaps to keep alive the memory of a pleasurable moment. The mood evoked in this sketch prefigures the later *intimiste* scenes of Edouard Vuillard, but the technique is different: the solid composition is made of broad brushstrokes, applied with a directness that reminds one of a sculptor's marks on clay. Falguière, whose sculptures are fairly traditional (even though their often-Republican subjects give them an appearance of modernity), admired the nonconformist Gustave Courbet. This small painting is typical of the oil sketches that Falguière created as a diversion from making sculptures and without any pretense to greatness or consideration for the conventions and strictures of the Academic tradition. **JPM**



**Hippolyte-Jean Flandrin**  
(1809, Lyon–1864, Rome)***The Sacrifice of Isaac***, 1860  
Oil on board, 18½ × 23½ in. (47 × 59.7 cm)  
Signed and dated lower left: *H<sup>e</sup> Flandrin 1860*The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.40

In the Old Testament, the true test of faith and God's authority is told through the story of Abraham, who is commanded by God to sacrifice his only son, Isaac (Genesis 22:1–19). Hippolyte-Jean Flandrin depicts Abraham high on a bleak mountaintop as he prepares to obey God. Isaac, naked and shackled, kneels on a wood pyre. Abraham has his left hand on his son's head and a knife in his right hand poised to strike the fatal blow when, suddenly, the angel of God intervenes. Omitting extraneous details and relying on clearly defined forms and brilliant colors, Flandrin creates an intelligible composition that reflects the classical tradition conveyed to him by his teacher, Jean-Auguste-Dominique Ingres (1780–1867). The coloring and segmented narrative style also connect Flandrin's work with the frescoes of the Renaissance painter Giotto (1267/75–1337).

*The Sacrifice of Isaac* is one of eighteen oil sketches Flandrin made in preparation for the mural decoration of the nave of the church of Saint-Germain-des-Prés on the Left Bank of Paris.<sup>1</sup> It was the last of four commissions he received for the sanctuary of the church in 1842 and remained unfinished upon his death in 1864. His brother Paul later completed the work, assisted by some of Flandrin's pupils.

The architecture of the small medieval church, formerly attached to an abbey, dictated the format of the nave murals. There was neither an extensive surface on which to create a long procession of saints—as the artist had done at Saint-Vincent-de-Paul, Paris (1849–53)—nor large walls on which to execute single scenes. Faced with this challenge, Flandrin decided to treat each bay of the nave as a separate unit while creating a continuous mural to

tell the story of Christ's life and Passion in relationship to the Old Testament. Within each bay, defined by the form of the arch, Flandrin paired a scene from the Old Testament with the scene from the New Testament for which it was considered a prefiguration. Thus, in the fourth bay on the right (south) side of the nave facing the altar, he paired the Old Testament story of Abraham's sacrifice with the New Testament story of God's sacrifice of Christ. Together, they represent the tenets of faith and obedience. Similarly, in the adjacent bay, the story of Jonah and the whale is paired with that of the Resurrection of Christ. Above the narrative scenes, on either side of the windows, individual figures from the Old Testament stand in faux niches. The prophet Jeremiah and his disciple Baruch, for whom there are oil sketches in a private collection and in the Palais des Beaux-Arts de Lille, respectively, appear above *The Sacrifice of Isaac*.

Flandrin prepared extensively for the commission. He may have worked out the iconography with the assistance of local clerics, although typology—the pairing of events in the New Testament with those prefiguring them in the Old Testament—was a practice originating in the Early Christian Church. In addition to the oil sketch, from which a finished drawing would have been made and scored for enlargement and transfer to the mural, Flandrin, who was academically trained, made numerous drawings of individual figures. Twelve drawings have been recorded, including seven sold in two lots at Flandrin's estate sale on 15–17 May 1865.<sup>2</sup> Today, the location of only two drawings is known, including a black chalk drawing of Abraham, now in the Musée des Beaux-Arts de Lyon (inv. no. 1.173.8, gift in 1917 of Paul Hippolyte Flandrin, the artist's son).<sup>3</sup> **AW**



**Baron François-Pascal-Simon Gérard**  
(1770, Rome–1837, Paris)*The 10th of August, 1792*, ca. 1795–99  
Oil with graphite on canvas, 42 × 56¾ in.  
(106.7 × 144.1 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.36

Baron François-Pascal-Simon Gérard’s large, unfinished sketch *The 10th of August, 1792* depicts one of the most violent and explosive events of the French Revolution: the moment the angry crowd, having stormed the Tuileries Palace in Paris, entered the National Assembly and demanded the suspension of Louis XVI’s reign.<sup>1</sup> On that day the fate of the monarchy was sealed. “From the beginning of the day it was apparent that blood would flow more freely than at any time since the beginning of the Revolution.”<sup>2</sup>

Exasperated by a combination of disastrous economic events and fear of a foreign invasion that would support the monarchy, the French populace had grown increasingly frustrated. Delegates from the provinces, who had gone to Paris for the celebration of the Fédération on 14 July, declared they would not leave until the monarchy had been abolished. When the people stormed the Tuileries, where the royal family resided, they met violent resistance from both the National Guard and the Swiss Guard, the king’s personal security force. More than fifteen hundred civilians were massacred and at least as many injured before the guards themselves were killed by the mob. Fleeing the palace, the royal family sought refuge at the National Assembly. There, the king was forced to listen to the pronouncement of his deposition. On 21 January 1793 Louis XVI went to the guillotine.

In April of the following year, the Committee of Public Safety announced a competition, known as the Concours de l’An II, and invited artists to submit works that “depict simply and directly any of the most glorious events of the Revolution.”<sup>3</sup> One hundred forty artists responded with entries varying from traditional allegories to illustrations of the virtuous deeds of select individuals. Gérard’s submission, *Le peuple français demandant la destitution du tyran à la journée du 10 août* (Musée du Louvre, Paris, inv. no. 26713), a finished pen-and-ink drawing, was one of the most politicized statements and one of the few that dealt with a popular event. In selecting his subject, Gérard was undoubtedly influenced by the example of his teacher, Jacques-Louis David (1748–1825), whose famous *Tennis Court Oath*, of 1790 (Châteaux de Versailles et de Trianon) had broken precedent by representing a contemporary event rather than an ancient one.

Gérard received first prize of 30,000 francs, a studio at the Louvre, and a commission to complete his project on a life-size scale. In preparation for this commission, he

executed individual figure studies, including the figure of the man seated in the lower right corner (The Morgan Library & Museum, New York, inv. no. 2001.36), and two pencil studies (private collection, London),<sup>4</sup> as well as two oil sketches, one at the Musée de la Révolution Française, Château de Vizille (inv. no. 1999-23), and the other, the sketch at LACMA.<sup>5</sup> Patrice Marandel has convincingly argued that the Vizille sketch is contemporary with the Louvre drawing.<sup>6</sup> Broadly painted with a palette of primary colors and strong chiaroscuro effects that dramatically connect the protesters at left of center with the imprisoned monarch at right, the Vizille sketch only generally defines the individual figures and space.

In contrast to the Vizille sketch, LACMA’s monochrome sketch, executed in graphite and oil, carefully replicates on a larger scale the composition and detail of Gérard’s finished drawing at the Louvre. The graphite grid (approximately two centimeters square each) applied to the painting suggests that the artist had used it to transfer the design from the original drawing to the canvas. He outlined crisply in oil the major figures and used washes of brown paint to render relationships in dark and light. The grid also would have facilitated the transfer of the design to the large-scale painting.

The principal difference between the LACMA sketch and the pen-and-ink drawing at the Louvre is the group of figures seen at the extreme left. Here, Gérard used loose, sketchy paint over the graphite figures copied from the Louvre drawing to introduce a new, fallen figure being brought vengefully to the attention of the president of the National Assembly. The king and queen, seen in the cage of the court recorder, look away. This treatment indicates a barely formulated idea on the part of the artist and may suggest his frustration with the composition. Work on the full-scale painting, now lost, was eventually abandoned by the Minister of the Interior; however, this appears to have been done for financial rather than political reasons.<sup>7</sup>

Despite its debt to David’s work and its heroic spirit, Gérard’s sketch differs greatly from David’s stark statement. In being more anecdotal and more accurate in its telling of a story, *The 10th of August, 1792* prefigures the kind of propagandistic history paintings that Gérard, Baron Antoine-Jean Gros (1771–1835), and other artists would soon create in praise of Napoleon. **AW**



**Jean-Léon Gérôme**  
(1824, Vesoul–1904, Paris)***Arab Woman in a Doorway***, ca. 1870  
Oil on canvas, 13¼ × 10¼ in.  
(33.7 × 26 cm)  
Stamped lower left: ATELIER J.L. GEROMEThe Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.43

As the main Orientalist painter of the late nineteenth century, Jean-Léon Gérôme executed numerous genre scenes reflecting an imaginary vision of the Middle East fueled by erotic fantasies. These scenes were set among a profusion of details exactly rendered. His large paintings were done in his studio, where, in contemporary fashion, objects from Syria, Egypt, and the Ottoman Empire were displayed and which served as props that the painter used in his compositions, regardless of their specific provenance.

Gérôme had traveled extensively in the Middle East from 1862 until 1874 and had visited Constantinople and Asia Minor in 1871 and 1875. The date of *Arab Woman in a Doorway* is not known, nor can it be ascertained if it was executed while he was traveling. Gérôme painted at least

one other version of the same subject, more loosely painted and slightly larger, which was on the international art market in 2016. The subject and composition appealed to Gérôme, who, time and again, returned to the image of a woman in a doorway. In his 1986 monograph, Gerald Ackermann lists several paintings using that motif, ranging in date from the early 1870s to the late 1890s.<sup>1</sup> Joanna Barnes assigns a date in the 1870s to the present sketch.<sup>2</sup>

At the time of Gérôme's death, the painting was in the artist's studio and was stamped with the atelier's stamp. There was no sale of the contents of the artist's studio, which instead were divided among various dealers (Boussod, Goupil & Co. and Valadon & Cie, in Paris, and Knoedler's in New York). **JPM**



**Louis Lafitte**

(1770–1828, Paris)

***Brutus Listening to the Ambassadors  
of the Tarquins(?)***, ca. 1790Oil on canvas, 19¼ × 27½ in.  
(48.9 × 69.9 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.34

The attribution of this sketch to Guillaume Lethière, prevalent after its acquisition by Andrew Ciechanowiecki, was challenged by Philippe Bordes, who instead proposed Louis Lafitte as its author.<sup>1</sup> A pupil of Jean-Baptiste Regnault, Lafitte won the Rome Prize in 1791 with a painting representing Regulus's return to Carthage. Lafitte exhibited during the Revolution, at the Salons of 1791, 1795, and 1798. Most of his subsequent career was spent providing designs for engravings, ephemeral monuments, and decorative ensembles conceived in collaboration with such architects as Charles Percier, at Malmaison, for instance. His few known paintings are in French museums. Lafitte worked for Napoleon, as well as for Louis XVIII and Charles X.

Given Lafitte's limited production, it is difficult to compare this work with other paintings by him. It is, however, likely that the present sketch belongs to the early years of the artist and could probably have been executed in Italy, where Lafitte remained until 1796.

The subject has been identified by Robert Herbert as Brutus listening to the ambassadors of the Tarquins, illustrating the episode in which emissaries of the deposed kings pled for the return of their royal possessions.<sup>2</sup> Such a narrative would seem to belong to the post-Revolutionary period if it had not been, in fact, the opening scene of Voltaire's play *Brutus*, first performed in 1730, without success, but revived in Paris in 1790 to a more appreciative audience.<sup>3</sup>

Rigorously Neoclassical and politically charged, Lafitte's painting is typical of a genre adopted by many painters who exhibited at the Salons during the Revolution, such as Jacques Augustin Pajou (1766–1828) or Jean-Jacques Le Barbier (1738–1826) among others.<sup>4</sup> It is therefore possible to date the painting to about 1790. **JPM**



**Jérôme-Martin Langlois**

(1779–1838, Paris)

***The Marriage of the Virgin*, 1833**  
Oil on paper mounted on canvas,  
13¼ × 18¼ in. (33.7 × 46.4 cm)The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.37

Jérôme-Martin Langlois's *The Marriage of the Virgin* is the *modello*, or preparatory study, for one of eight paintings depicting the life of the Virgin Mary commissioned from eight leading artists of the July Monarchy for the decoration of the nave of the church of Notre-Dame-de-Lorette, Paris. Located at the end of the rue Lafitte, near Montmartre, the church, completed in 1836, was designed by Hippolyte Lebas (1782–1867) in the conservative style of an Early Christian basilica with a Corinthian portico. The architecture of the church dictated the arrangement of the eight paintings, which line the upper walls of the nave. Two large horizontal paintings, flanked and separated by windows, occupy each side of the nave; vertical compositions are placed in the corners. Langlois's finished painting is the second horizontal composition on the right.

In addition to Langlois, the commission included the following artists and works: Raymond-Auguste Monvoisin, *The Birth of the Virgin*, 1833; Auguste-Jean-Baptiste Vinchon, *The Presentation of the Virgin*, 1833; François Dubois, *The Annunciation*, 1833; Jean-Perrin Granger, *The Adoration of the Magi*, 1835; Nicolas-Auguste Hesse, *The Adoration of the Shepherds*, 1835; Aimable-Paul Coutan, *The Visitation*, 1833; and François-Louis de Juinne, *The Assumption*, 1835. The conservative style of the architecture and the paintings, which reflect the Neoclassical tradition, contrasts sharply with the elaborate ceiling and the stucco, marble, and gilt decoration of the interior.

Langlois, who also painted *The Vow and Ecstasy of Saint Theresa* for this church, referred to popular the Renaissance and contemporary prototypes for *The Marriage of the Virgin*. The subject, best known through altarpieces by Renaissance painters Perugino and Raphael, had been treated ten years earlier by Jean-Baptiste Wicar (1762–1834). The French Neoclassical painter had been commissioned to make a replacement for Perugino's altarpiece for the cathedral of Perugia, which had been removed by French troops in 1797 and taken to Caen, France. Wicar looked to both Perugino and Raphael for inspiration but, unlike the two Italian painters, chose to represent the event as taking place indoors, with the figures kneeling.

Like Wicar, Langlois also places the setting of the Marriage of the Virgin indoors, inside a temple. He depicts the event at the top of the steps in front of a baldacchino, flanked by twisted columns associated by tradition with the Temple of Solomon in Jerusalem and employed by Gian Lorenzo Bernini (1598–1680) for the Baldacchino of the High Altar (1633) of Saint Peter's Basilica in Rome. Langlois's idea for the setting appears to derive from Raphael's design for the predella of the *Madonna of Monteluce* (1523; Pinacoteca, Vatican, inv. no. 40359), completed after his death by Giulio Romano (ca. 1499–1546) and Giovan Francesco Penni (ca. 1496–after 1528) and known also by an engraving by Sanuto da Raffaello. Although similar in many aspects to Wicar's vertical altarpiece, Langlois's horizontal painting retains the hieratical arrangement of the three

central figures—often used in Renaissance compositions—rather than Wicar's kneeling figures, which Wicar in turn adopted from *Marriage* from Nicolas Poussin's second series of the Seven Sacraments (Duke of Rutland, Belvoir Castle, Grantham, Leicestershire, on loan to the Fitzwilliam Museum, Cambridge).<sup>1</sup>

The use of clear primary colors, dramatic lighting, and the compositionally balanced central group made Langlois's painting legible when viewed from below. The sense of calm that imbues the three central figures is contrasted by the emotional responses of the observers around them. At the left, one sees the rapt attention of the figures cast in the light; a woman wrings her hands beseechingly. By comparison, the mood is more subdued at the right, where the figures are more restrained.

LACMA's sketch is one of three preparatory works that are known for the mural in the church of Notre-Dame-de-Lorette; the others, which are closely related in size and composition to the LACMA sketch, are a line drawing (private collection, Paris) and an oil sketch (Musée Carnavalet, Paris, inv. no. P2811).<sup>2</sup> The Carnavalet oil sketch was probably the earliest of the three: it appears more loosely painted and represents the marriage at the top of only two steps within a light-filled apse defined by pilasters.<sup>3</sup> The line drawing, which sets the scene at the summit of three steps in front of a baldacchino with four twisted columns and a curtain, is closest to the LACMA sketch and to the final composition. The character of the drawing—limited to outlines and the omission of the heads of the figures standing at the far right—suggests that it represents a transfer drawing made from LACMA's sketch. The infrared reflectogram taken of LACMA's painting indicates that Langlois began with a one-point perspective drawing that places the central three figures adopted from the Carnavalet sketch in a more central position one step higher within the composition. The four twisted columns, the red curtain, and the shadowy atmosphere that engulfs the surrounding figures both in the LACMA sketch and final painting focus attention on the holy couple and priest. LACMA's sketch undoubtedly represents Langlois's final solution for the mural for which it served as the model. The line drawing, which is squared, was probably used to enlarge the composition for transfer by grid to the mural.

In addition to the three known compositional sketches, Langlois probably made numerous preparatory drawings for this important commission. Among these is a black chalk study for the head of the Virgin (private collection), which Langlois probably derived from the popular examples of Sassoferrato (1609–1685). Another drawing by Langlois, in a French private collection, represents a vertical composition showing a priest bending toward two kneeling figures as seen from the side. It is possible that this drawing, as suggested by J. Patrice Marandel, may be an earlier concept intended for one of the vertical corner paintings for the church of Notre-Dame-de-Lorette.<sup>4</sup> **AW**



## Jean-François Millet

(1814, Gruchy–1875, Barbizon)

***A Norman Milkmaid at Gréville*, 1871**  
 Oil on canvas mounted on paperboard,  
 31½ × 21⅞ in. (80 × 55.6 cm)

Gift of Howard Ahmanson, Jr.  
 M.81.259.4



Given the tremendous political upheaval in France during Jean-François Millet’s active years as an artist, the paintings and drawings executed by him have inevitably been cast up against these dramatic events. Both his subject and style, which relied heavily on his exquisite strengths as a draftsman, have been positioned as reactions against or inclinations toward the shifting political ground of the middle of the nineteenth century in France. While it is hard not to draw a line between Millet’s insistence on the noble peasantry, the dedication to the rural landscape, and the balance between the classical and the real given the growing urban industrialization and the nationalist tendencies generated by the Franco-Prussian War, to do so also belies the fact that art, for Millet, was also a deeply personal affair.

Having grown up in Normandy in the town of Gréville, Millet was necessarily afforded a provincial artistic upbringing. Although he went to Paris to train for three years, in 1840 he returned to the bigger Norman port city of Cherbourg and primarily practiced portraiture. Most of this early output is conventional portrait work commissioned by the local bourgeoisie, but the paintings nevertheless indicate a kind of sincerity of portrayal, an embrace of thick brushwork typical of the Romantics and his contemporary Gustave Courbet, and a tonal sophistication that would come to characterize his mature work. These qualities defined his monumental depictions of peasants at work and were epitomized by his breakthrough painting, *The Winnower* (The National Gallery, London, inv. no. NG6447), exhibited at the Salon of 1848 to significant acclaim. While these fundamental attributes remain in *A Norman Milkmaid at Gréville*, painted in 1871, as Millet revisits this figure throughout his career from the early 1840s through the year before his death in 1875,<sup>1</sup> the trajectory of his art and the meaning behind the subject change.

The first example of Millet’s attention to the motif of the milkmaid is displayed in a watercolor created in his earliest years and is born of the eighteenth-century style in which he was then interested.<sup>2</sup> However, it was not long after this first use of the subject that the tone changes dramatically, away from a fanciful version to that of something with greater gravitas. In the late 1840s, while he was completing *The Winnower* and against the background of the revolution of 1848, Millet’s approach to the subject in drawings and in his first oil painting, completed about 1849–50, reveals a shift. The female figure now commands

the entirety of the canvas. Her solemnity and grandeur are reflected in the moderate tones, the unfussy paint handling, and the emphasis on her physicality. Her frontality is reinforced by her backlit figure, whereby the urn with which she carries her milk is literally made a part of her physical person. The dramatic lighting from behind, which casts her head in a halo, lends another layer of significance to the motif: her monumental importance as a worker of the land is equated with the divine.<sup>3</sup>

It is with this achievement of an elevated kind of realism—arguably more sensitive than Courbet’s—that Millet established his reputation. He worked alongside the Barbizon painters and was profoundly close to Théodore Rousseau, whose landscapes conveyed both naturalism and feeling. Millet’s positive critical reception by the avant-garde who followed him, so strong from Vincent van Gogh, who copied him, and Edgar Degas, who owned several of his drawings, speaks to his success as a draftsman, as well as his ability to elevate the humble rural worker. In this time of great change, it was the grounding force of naturalism in drawing that was the lodestone to which many artists and writers were attracted.

The Ahmanson version of the milkmaid is arguably his most personal. During the Franco-Prussian War in 1870–71, Millet left Barbizon, where he had lived since 1849, to escape the fighting in and around Paris. Amid the chaos of war, he retreated to Normandy for about a year and a half and visited the place of his youth. “It gives me a great and sad emotion to look like any stranger at the house where I was born and where my parents died. . . . I went over the fields that I once plowed and sowed. Where are those who worked with me? Where are those dear eyes that, with me, gazed over the stretch of the sea?”<sup>4</sup> It is under these circumstances that LACMA’s milkmaid was conceived. The drawing for the picture was made on his trip to Gréville in August of that year and taken back to Barbizon to complete in oil at the end of the war in 1871.<sup>5</sup> This studio painting is infused with a powerful nostalgia, which has replaced the feathered sentimentality of the earlier versions. The central figure is monumental, to be sure, and positioned to fill the canvas with a viewpoint from below to emphasize her looming presence. And while the figure is also lit from behind as in the other versions of the same subject during his career, the tonal subtleties of the sunset suggest a melancholic, rather than sentimental, vision. **LL**



## Claude Monet

(1840, Paris–1926, Giverny)

***View of Vétheuil*, 1880**  
Oil on canvas, 31 $\frac{7}{8}$  × 25 $\frac{5}{8}$  in. (81 × 65 cm)  
Signed with estate stamp lower right: *Claude Monet*

Gift of Howard Ahmanson, Jr.  
M.81.259.3



Claude Monet’s move to the small village of Vétheuil marks a significant step, literally and perhaps even spiritually, along his artistic journey. Moving outward from Paris, first to the suburb of Argenteuil, next to the small village of Vétheuil, and finally to Giverny, Monet’s physical migration away from Paris is paralleled by artistic changes made by or reflected in the places in which he lived. After early encouragement from Eugène Boudin to paint outdoors, Monet began painting the city of Paris, as well as the suburban outskirts of the French capital in the mid-1860s, alongside his avant-garde colleagues Edouard Manet and Pierre-Auguste Renoir. He submitted paintings to the annual Salon but was soon frustrated by their Academic constructs; in 1873 he formed, together with Renoir, Camille Pissarro, and Alfred Sisley, an independent group of painters. The following year they held the first of eight exhibitions of the group, and one of his pictures, entitled *Impression: Sunrise*, came to define an entire era of French avant-garde painting. Through the next three years, Monet continued to work in Argenteuil, depicting landscapes, people, the changing countryside, and the elements of modernization (railroads, factories), and saw impressive professional and personal success.

After the birth of his second son in 1878, Monet moved farther away from Paris to a quaint town nestled between two hills along the Seine. Vétheuil, quietly tucked away from the growing urbanism of the French capital, was a place where he experienced both the lowest point in his career as well as his first steps toward a permanent, triumphal success. Situated in a valley between two hills, the topography of the town physically mirrors this professional nadir. The village is centered on a Romanesque church, which was the focal point of several of his landscapes painted during the five years he lived there, and much as had Paris and Argenteuil, Vétheuil began to define his direction in painting. It, however, was not a place of respite or success, as the artist had seen in the previous decade. Rather, the time was one of turmoil and transition, both familial and financial, with the death of his wife in 1879 and his near-complete financial ruin owing to a shifting market. Here, he shared a small house with his friends Ernest and Alice Hoschédé (she would become his second wife) and the Hoschédés’ six children. These years were fraught and transformative.

While Monet paints in Vétheuil, people and industry fall away from his canvases nearly completely, and the artist begins to focus entirely on the quiet views of the village and its surrounding landscape. *View of Vétheuil* is an exemplary work from this time and place, which Monet directly

describes in the very year this work was made as “my studio.”<sup>1</sup> The sky and sea are marked by broad sweeps of blues, whites, purples, and pinks, a contrast to the dappled brushwork of greens, browns, and blues in the foreground hill. The artist’s brushwork continues in the loosened manner that had been deployed in the earlier part of the decade. As he did in other landscapes of the time, Monet begins to play more seriously with the concept of depth, combining an almost severe sense of proximity with a view of the distance. This tension between near and far would be fully realized in his paintings of water lilies, begun in the 1890s. In this painting the tension created between the insistent proximity of the foreground hill with the distant town and landscape—along with the complete removal of a middle ground—suggests the beginning interest in this manner of depicting the natural world.

Whereas most of the qualities of this picture remain typical for Monet at the time, the verticality is unusual in his oeuvre overall. A watershed moment in French art had occurred, however, in 1878, at the Universal Exposition in Paris, where a display of Japanese art and, specifically, Japanese prints went on view. The French avant-garde especially turned toward the works by their Japanese counterparts who were about a generation older—artists such as Utagawa Hiroshige, Utamaro, and Hokusai. Manet and Degas had already been collecting prints by this time, and at the time of Monet’s death, he had amassed a collection of more than two hundred. Among them were the landscapes of Hiroshige, whose plays with near and far and cropping of the view resemble the Frenchman’s approaches to landscape most closely. In particular, Hiroshige’s prints of Yui and the Satta Pass share qualities with *View of Vétheuil*, with its vertical orientation; the rigid diagonal of the foreground; the complete elimination of the middle ground; and the sea, sky, and hills in the far distance.<sup>2</sup>

While LACMA’s early springtime view marks a finite end to one of the worst winters on record,<sup>3</sup> it would be two more years before Monet’s financial life and personal life thawed. Indeed, the year 1880 continued to be one of significant transition. Instead of participating with his colleagues in the Fifth Impressionist Exhibition, Monet showed at the annual Salon, suggesting, along with his concerted effort to work with dealers, that he was actively concerned with his marketability and economic success. This painting, however, seems to have escaped any type of commercial transaction during his lifetime; it was left in his studio upon his death and given to his younger son, Michel Monet.<sup>4</sup> **LL**



## Ary Scheffer

(1795, Dordrecht–1858, Argenteuil)

***The Last Communion of Saint Louis*, 1823**

Oil on canvas, 18¼ × 15¼ in.

(46.4 × 38.7 cm)

Signed and inscribed at the bottom: *derniere communion de Saint Louis pour l'église de Saint Louis en l'île / 15 pds sur 11 ½ / A. Scheffer*The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.38

Having succumbed to dysentery in Tunis en route to the Eighth Crusade, Louis IX (1215–1270) collapses into the arms of his son and heir, Philip III. In *The Last Communion of Saint Louis*, Ary Scheffer represents the dying king—who would be canonized in 1297—as he weakly opens his arms to accept the last communion from a priest.<sup>1</sup> Using strong contrasts of light and dark and the arched roof of the tent, Scheffer focuses the viewer’s attention on Louis, who is bathed in a warm glow. The rounded forms of the priest and of the weeping women in the shadows at the right emphasize the pathos of the event and the grief of the onlookers.

As indicated by the inscription along the lower edge of the canvas, LACMA’s sketch was done in preparation for a large painting of the same title, commissioned in 1823 for the Chapel of Communion in the church of Saint-Louis-en-l’Île, Paris.<sup>2</sup> It is the last of three paintings in which Scheffer treated episodes from the final days of the king’s life. The first, *The Death of Saint Louis*, which he exhibited at the Salon of 1817, is also at LACMA (inv. no. 81.2). The second, *Saint Louis Visiting the Plague-Stricken Soldiers*, was painted in 1822 and purchased by the city of Paris for the church of Saint Jean-Saint François.

*The Last Communion of Saint Louis*, which today hangs in the nave over the doorway to the left of the entrance to the church of Saint-Louis-en-l’Île, Paris, was not completed until 1835. In his final version, Scheffer reduced the number of attendants included in the sketch and focused on the figure of the saint. Louis’s collapsed posture suggests that Scheffer was referring to a print after Domenichino’s famous *Last Communion of Saint Jerome*, of 1614 (Pinacoteca Vaticana, Rome, inv. no. 40384), which the French Romantic critic Stendahl (1783–1842)<sup>3</sup> had recommended to contemporary painters.<sup>4</sup>

The interest in Saint Louis reflected an important shift in French art and society. Rather than drawing from Greek and Roman history to illustrate noble themes popular during the French Revolution, artists began turning to subjects that were infused with emotion and glorified the French national heritage. In 1813, citing Bernard de

Montfaucon’s well-known five-volume work on the monuments of the French monarchy, the painter Jean-Auguste-Dominique Ingres (1780–1867) advised artists to look to medieval France at the time of Saint Louis as “an excellent new mine to exploit.”<sup>5</sup> Ingres believed that the beautiful costumes of this period in their simplicity approached those of the ancient Greeks. French history, he suggested, was as good a subject as classical antiquity and far more interesting to his contemporaries, who could better identify with Saint Louis, Philippe-Auguste, or Louis *le jeune* than with Achilles or Agamemnon. Furthermore, the religion animating this historic era could lend paintings a mystical air—a sober and profound, indeed majestic sentiment.<sup>6</sup>

During the nineteenth century, both the monarchy and the church revered Saint Louis and celebrated his life for their own purposes. Jean de Joinville’s popular *Life of Saint Louis* provided a contemporary account of the life and character of the king. Pious and ascetic, Louis IX participated in two crusades and was a respected administrator and diplomat; during his reign France enjoyed unprecedented prosperity and peace. His popularity grew after the restoration of the French monarchy in 1814 with the installation of Louis XVIII (1755–1824). As a Bourbon Catholic, Louis XVIII identified with Louis IX, whose son Robert of Clermont had married Beatrice, heiress of Bourbon, thus founding the Bourbon line in France. For the Catholic Church, which was also experiencing a restoration after being suppressed during the Revolution, the celebration of Saint Louis through Scheffer’s paintings reflected its desire to seek religious values in the Middle Ages.

LACMA’s sketch may have been acquired directly from the artist or his estate by the Vitet family.<sup>7</sup> In his *Mémoires*, Eugène Aubry-Vitet mentioned visiting Scheffer’s studio after the artist’s death: “I went there quite often. I spent many hours there, and I always felt the respectful emotion that one experiences in a temple; I always thought I could see floating there the imprecise but smiling form of he who for so long had been celebrating the cult of great art.”<sup>8</sup> AW



Constant Troyon  
(1810, Sèvres–1865, Paris)

**View at La Ferté-Saint-Aubin, near Orléans**, ca. 1840  
Oil on canvas, 50⅝ × 75⅝ in.  
(129 × 192 cm)  
Signed lower left: C. Troyon

Gift of The Ahmanson Foundation  
M.91.36



By the time Constant Troyon had reached early adulthood, Napoleon had lost his empire, and France was ceded back to the Bourbon monarchs. Sixteen years of oppressive rule resulted in yet another revolution in 1830, which, in turn, ended in the installation of another, ostensibly more liberal, monarch. The “Generation of 1830,” as those who came to maturity around this time were known, included a group of painters who attempted to capture the experience of nature in a more direct way and break from the Academic traditions of landscape, in which finish and grandeur were paramount. Exemplary of this new aesthetic, Troyon’s work stands very much on the cusp between an idealized and romanticized view of the past and the immediate observation of the present. Living through this period not only exposed the artist to a constantly shifting political situation, but also positioned him at a time when France was undergoing equivalent change on the cultural front, as its citizens made their way toward the modern era.

Troyon’s artistic upbringing largely took place in the porcelain factory for which his hometown of Sèvres was best known. Not insignificantly, similar paths were trod by friends and fellow landscapists Jules Dupré and Narcisse-Virgilio Diaz de la Peña. Troyon was first introduced to landscape painting through the outdoor sketches he made for his porcelain painting. This fine, detailed work, which often included pastoral landscapes, later developed alongside pictures by Dupré and Diaz, as well as Théodore Rousseau, Camille Corot, and Jean-François Millet. This group of artists came together around the town of Barbizon and continued their movement away from the constraints of the Academic tradition by connecting to the power of the French countryside. This interest was not only artistically significant but also had political resonances, for it was among these painters that a connection to the physical territory of rural France was established. Whereas Troyon ultimately became known as a successful painter of animals, it was with this loose group of landscapists that he garnered early and significant attention from the French state, the French public, and his fellow artists.

*View at La Ferté-Saint-Aubin, near Orléans* is one of Troyon’s largest and most impressive canvases. It is a stunning Salon picture representative of his work in the late 1830s to the early 1840s, as his confidence vis-à-vis scope and execution is first established.<sup>1</sup> The balanced composition presents groups of figures with their domesticated animals in quotidian acts of village life. A mother and child walk along a path, a man plays with his dog, another two men cut wood, and a group of kids play in a tree. While the expansiveness of scale is given by the elements in the middle ground and by the horizon in the far distance, the vista itself is not particularly remarkable. The small pond, copse of trees, and calm skies reinforce the mundanity of the scene. But this is where the ordinariness ends: the monumental scale and the exquisite deployment of paint to render the simple details of the scene are magnificent. Troyon’s beautiful attention to minutiae is remarkable not just for its execution but also for its evenhandedness across the canvas. It allows for a scene of this scale to succeed without losing focus. The painting also triumphs owing to Troyon’s varied palette and his lively brushwork, which hints at the freedom soon to come from his younger Impressionist colleagues.<sup>2</sup>

While Troyon certainly draws on the classical landscapes of his French forebears Poussin and Claude, it is rather to an Englishman—John Constable—that the nineteenth-century French artist owes his greatest debt. Constable, along with other British landscape painters, had by this time established a national school of painting whereby the humility of the scene was of major significance. Constable’s work exhibited at the 1824 Salon in Paris had a definitive influence on French landscape painters of the 1830s.<sup>3</sup> Everyday life was depicted on a monumental scale, with subject matter accessible and familiar. This honesty toward nature and the rural life that it nurtures is what was picked up by Troyon and his fellow Barbizon painters, and it is what places them on the trajectory toward realism, practiced so fervently by the following generation of the French avant-garde. **LL**



## Edouard Vuillard

(1868, Cuiseaux–1940, La Baule-Escoubiac)

### *Landscape at L'Etang-la-Ville*, ca. 1900

Oil on canvas, 13 × 18<sup>1</sup>/<sub>8</sub> in. (33 × 46 cm)

Signed with estate stamp lower right: E. Vuillard

Gift of Howard Ahmanson, Jr.

M.81.259.2



Edouard Vuillard is perhaps best known for his magnificent, tapestry-like interior scenes and large-scale domestic decorations produced during the 1890s, when he was a member of the Nabis. This group was formed in the late 1880s by Vuillard and his friends Pierre Bonnard, Maurice Denis, and Ker-Xavier Roussel, among others. Paul Sérusier had been the prime mover in galvanizing the others to enter into an association. Their work spanned all media and promoted a unity of the arts, in which the traditional hierarchies between painterly output and other types of media, such as graphics, textiles, and decorative art, were broken down. Their inspiration came from the synthetic approach that Paul Gauguin developed in Pont-Aven, from the shrunk depth of Japanese prints, and from Art Nouveau and even maintained a link with Impressionism. Vuillard's paintings completed in this decade are profoundly intimate; even the larger canvases exude a powerful interiority, one that brought him success in the 1890s.

About 1900 Vuillard's work was shifting away from these influences toward a more mature style. This approach was far more naturalistic than that of the previous decade and in many ways set him apart from the trajectory of modernism. It is also around this time that Vuillard first focused on landscape painting as more than just a backdrop in his decorative works. He began to create small landscapes while traveling throughout France, particularly to destinations outside Paris where friends and family spent the summer months. These stays were convenient and familiar and, most important for Vuillard, who referred to his own idleness when it came to painting, they encouraged an easy environment in which to create.<sup>1</sup> Often these landscapes were made comfortably indoors, with a view to the outside through a window. This allowed for the same creative process as employed with his interiors, done with patience and with solitude, and without being exposed to the potentially difficult effects of the weather when painting *en plein air*.

The present landscape is an excellent example of Vuillard's approach to painting during this time, as he captures the domesticated hillside and small red-roofed

houses of the French countryside. In its first known exhibition in 1950, the painting was shown with the title *Landscape at Vaucresson*—named for a small village where his friends Jos and Lucy Hessel owned a home beginning in 1907 and where the artist often visited. However, the provenance of the painting suggests that it was executed instead in the town of L'Etang-la-Ville, where Vuillard's dear friend and brother-in-law, Ker-Xavier Roussel, settled permanently with his family in 1899. There, Vuillard produced a handful of landscapes from an upper floor of the three-story house, which stood on a hill in the upper part of the village and looked across a valley to the forest of Marly-le-Roi beyond.<sup>2</sup> Roussel was the first owner of the picture, and he then gave the canvas to Henri Cointepas, whose home was in Marly from at least 1922.

The diminutive painting remains a subtle patchwork of grays, greens, muted yellows, and peach, each color suggesting a parcel of cultivated land, a domestic structure, trees, sky, or water. The setting is descriptive but not documentary; it is a meditation on color and form that transcends specificity but does not lose the familiarity of a well-visited place. Vuillard painted a number of these small views during his visits to L'Etang-la-Ville around 1900, and his two largest decorative commissions and the last project he executed for his close friends Thadée and Adam Natanson also utilize the same countryside as a subject.<sup>3</sup> *Window Overlooking the Woods* (Art Institute of Chicago, inv. no. 1981.77) and *First Fruits* (The Norton Simon Foundation, Pasadena, inv. no. F. 1973.33.1.P), completed in 1899, depict the hills and structures of this small village just six miles west of Paris. However, these two monumental scenes differ not only in scale from the diminutive *Landscape at L'Etang-la-Ville* but also in their projection of the landscape. The large canvases subordinate specific details for an overall decorative effect across their twelve-foot widths, and the rigidity of the decorations, particularly in *First Fruits*, is completely different from the casual sensibility of the small landscape study. The intimacy of LACMA's picture is not just a reflection of its diminutive scale; this quality is granted through the immediacy and freedom of the artist's gesture. **LL**



Félix Ziem  
(1821, Beaune–1911, Paris)

**Mermaids under Water**, before 1870  
Oil on canvas, 14¼ × 26 in. (36.2 × 66 cm)  
Inscribed lower left: *Esquisse du tableau Les Sirènes sous marines / à mon ami Arsène/Ziem/1874*  
Inscribed on the back: *Projet décoration pour maison d'Arsène Houssaye aujourd'hui démolie (emplacement de la maison Durand-Ruel).*

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.42



Arsène Houssaye (1815–1896), to whom this painting was inscribed, was a prolific author, critic, publisher, and art administrator in the second half of the nineteenth century. Well connected with writers, such as Théophile Gautier, Houssaye met the young Félix Ziem about 1849 and became an early champion and collector of his work. The present sketch is the only document illustrating a decoration Ziem executed for Houssaye’s house.<sup>[1]</sup> However, despite Ziem’s scrupulous habit of listing his works, there is no mention of a decoration for the writer’s home in the artist’s notes, nor is it recorded in any of the literature on the artist.<sup>[2]</sup> The lack of records and information may suggest that it was a gift from the painter to the writer rather than a commission. The project was nevertheless important enough for Ziem to clarify his design with a preparatory sketch or possibly several sketches. If the exact date of Ziem’s decoration of the Houssaye house is unknown, the later inscription on the back of the painting to the effect that Houssaye’s house had later become the

“maison Durand-Ruel” provides a clue. In 1852, according to his memoirs, Houssaye lived on the rue Beaujon, near the Arc de Triomphe on the west side of Paris.<sup>[3]</sup> The rue Beaujon, originally part of an eighteenth-century estate, was redesigned in 1859 in order to make room for the extension of the avenue de Friedland below the rue de Tilsitt. In the process, Houssaye’s house was destroyed and a new building erected on what was now the avenue de Friedland, where the firm of Durand-Ruel eventually moved in. Thus, the decoration must have been executed between 1849, the date of the first meeting between the two men, and the destruction of the rue Beaujon in 1859.

Thinly painted and swiftly executed, the sketch has the qualities of a *pochade* (a rough sketch). The subject is unusual for Ziem, who specialized in both accurate and fantasy views of Venice, Constantinople, and other cities, but its hazy narrative would have appealed to Houssaye, who, in the reviews he directed, published Charles Baudelaire, Gérard de Nerval, and other pre-Symbolist poets. **JPM**



## 51 Carriès (back to entry)

- Varty 1959.
- See, for instance, *The Beautiful Dutch Woman* (also called *Madame Frans Hals*, 1884–85; Musée de Poissy, Beauvais, inv. no. 2005.8.1).
- Such a headdress would in any case be inappropriate for the urbane Loyse Labbé, whose portrait by Woeiriot shows a woman following the conventional fashion of an elegant city dweller.
- The original cast was by the famous French founder Pierre Bingen (1842–1908). It was shown in an exhibition organized by Paul François and Aline Ménard-Dorian, who entertained artists, writers, and politicians in their salon, one of the most frequented of the Third Republic.
- The fragments of the commission are now at the Musée du Petit-Palais, Paris, which is a repository for many sculptures by Carriès.
- A version in unglazed porcelain is at the Musée du Petit-Palais, Paris (inv. no. PPS568).
- Alexandre 1895.

## 52 David (back to entry)

- Paris 1989–90, p. 621.
- San Diego 2003–4.
- Bordes 2006, pp. 31–32.
- See Wildenstein and Wildenstein 1973, p. 200, 1754. Vigée-Lebrun did not answer David’s attempt at reconciliation.

## 53 Diaz de la Peña (back to entry)

- See, for instance, *Young Women in Turkish Costumes*, 1862, Museum of Fine Arts, Boston, inv. no. 30.501.

## 54 Dubufe (back to entry)

- American Federation of Arts 1994–95, p. 156.

## 55 Falguière (back to entry)

- Th. Véron, *De l’art des artistes de mon temps*, 2nd ed. (Paris, 1875), p. 71, quoted in Salé 1996, p. 28.
- Montaiglon 1875, p. 516.
- According to Salé 1996, p. 29 n. 1, the identification of the three spectators was made by V. de Swarte, *Lettres sur le Salon de 1875* (Saint-Omer, 1875), p. 50, and by Émile Bergerat, “Le Salon de 1875,” fifth article, *Le journal officiel de la République française*, 1 June 1875, p. 301. Salé notes that the identification of Delaplanche is questionable because he is shown wearing a rosette, a symbol of his promotion to chevalier of the Legion of Honor, which did not occur until the following year.

- Joanna Barnes in American Federation of Arts 1994–95, no. 120.
- Salé 1996, p. 29 n. 1.
- Salé 1996, p. 28, suggested that Falguière may have relied on photographs of wrestlers to capture the poses accurately. Her theory was confirmed the following year when the photograph was exhibited and published in Paris, 1997–98a, pp. 72–75, 188. The essay on the painting is by Hélène Pinet.
- Salé 1996, p. 28, identifies the location, which was popular with amateur wrestlers.

## 57 Flandrin (back to entry)

- Regarding the commission, see Horaist 1979 and Bruno Horaist, “Peintures murals: Saint-Germain-des-Prés,” in Paris-Lyon 1984–85, pp. 125–53.
- Flandrin estate sale, Paris 1865, p. 18, lots 108 and 109.
- Paris-Lyon 1984–85, p. 146. The drawing also appears among a group of five drawings for the scene in the 1865 estate sale of Flandrin’s collection, lot 108, “Un Cadre de cinq dessins: . . . Figure d’Abraham,” suggesting that the drawing of Abraham had not sold and was returned to the family.

## 58 Gérard (back to entry)

- See Moulin 1983.
- Schama 1989, p. 614.
- Olander 1989, especially pp. 36–37.
- Illustrated in Houston and other cities 1973–75, p. 36.
- See Moulin 1983, p. 201 n. 9.
- Marandel 1989, p. 223.
- Moulin 1983, p. 198.

## 59 Gérôme (back to entry)

- Ackerman 1986.
- American Federation of Arts 1994–95, p. 164, no. 116.

## 60 Lafitte (back to entry)

- In conversation with the author.
- See Albuquerque 1980, p. 26.
- McKee 1941. On the relevance of the subject of Brutus during the French Revolution, starting with David’s *Lictors Returning to Brutus the Bodies of His Sons* (1789; Musée du Louvre, Paris, inv. no. 3693), see Herbert 1972. Philippe Bordes has also suggested that the painting could represent an episode of the life of the Gracchi.
- Heim, Béraud, and Heim 1989.

## 61 Langlois (back to entry)

- Regarding Wicar’s painting, see Perugia 2002, pp. 45–49, 209–16.
- I am grateful for the insights provided by Josh Summer, Graduate Fellow in Paintings Conservation, LACMA, Winterthur/University of Delaware Graduate Program in Art Conservation, who studied Langlois’s painting in summer 2015.
- The Carnavalet sketch is 32 by 45 cm, thus comparable in size to the LACMA sketch, which is 33.7 by 46.4 cm. In addition to the architecture and lighting, the Carnavalet sketch differs in details from the LACMA sketch and final composition in that the three major figures are to the right of center; the two men to the right of Joseph wear white robes; and the positions and details of some of the other figures have also shifted. The dove, present in the Carnavalet sketch but not in LACMA’s, is present in the final painting.
- American Federation of Arts 1994–95, p. 123.

## 62 Millet (back to entry)

- For a detailed article on the various versions of this subject, see Herbert 1980.
- This image is known only from a photograph. See Herbert 1980, p. 14, and A in the appendix, p. 19.
- The morality so apparent in Millet’s work was a quality that was first admired by the English and Americans, a feature reflected in the provenance of many of Millet’s paintings and drawings. This picture was in New York by at least 1902 and may well have been here earlier.
- Sensier 1881, p. 205.
- Moreau-Nélaton 1921, pp. 70–71, fig. 269.

## 63 Monet (back to entry)

- Taboureux 1880, p. 380.
- We know that Monet owned at least one of Hiroshige’s versions of this subject matter in horizontal format (Aitkin and Delafond 2003, no. 114).
- The extreme cold was captured by many artists during the winter of 1879–80, including Monet, who painted a remarkable series of paintings representing the frozen Seine River as it began to thaw. For more, see Ann Arbor-Dallas-Minneapolis 1998.
- It was Michel Monet who applied the estate stamp of his father’s signature to the canvas.

## 64 Scheffer (back to entry)

- Scheffer was referring to the account by the king’s contemporary Jean de Joinville in *Vie de Saint Louis*, 1309. Although de Joinville accompanied Louis on the Eighth Crusade, he clearly states he was not present when the king died and relied on the accounts of others for his description of the death. See De Joinville 1955, p. 216: “After the good King had given his instructions to his son, my Lord Philip, his sickness grew dangerously worse. He asked for the sacraments of Holy Church and received them, it could be seen, in sound mind and with full understanding, for when he was anointed and they said the seven penitential psalms he recited the verses in his turn. I have heard his son, my Lord the Count of Alençon, describe how at the approach of death he called on the saints to help and succor him. . . . Afterwards the holy King had himself laid on a bed covered with ashes, crossed his hands on his breast, and, looking up to Heaven, gave back his spirit to our Creator, at the very hour when the Son of God died on the Cross for the salvation of the world.”
- Boinet 1964, p. 38. Kolb 1937, p. 278, believed that Scheffer painted *La dernière communion de saint Louis* in 1815, making it the first of the series for the church.
- Pen name for Marie-Henri Beyle.
- Cox-Rearick 1997, p. 233, cites *Stendahl and the Arts*, ed. David Wakefield (New York, 1973), pp. 40, 112. Stendahl was particularly impressed by Domenichino’s chiaroscuro.
- Honour 1979, p. 189.
- De Laborde 1870, pp. 324–25, cited in Kolb 1937, pp. 278–79.
- See note 1 in Provenance.
- Eugène Auby-Vitet, *Mémoires, notes, et souvenirs sur ma famille* (Paris, 1932), quoted in Kolb 1937, p. 211.

## 65 Troyon (back to entry)

- The Salon *livret* for 1837 lists the painting, no. 1741, as *Vue prise à la Ferté-Saint-Aubin, près Orléans*, and the *livret* for 1840 lists the painting, no. 1564, simply as *Vue prise aux environs d’Orléans*. However, the stamp on the reverse of the canvas (“Deforges Marchand du Couleurs, 8 Blvd Montmartre”) suggests the painting was made no earlier than 1840. (The *Almanach Didot-Bottin*, the Parisian directory of addresses, both private and commercial, for 1839 lists Deforges’s address at 154 Saint-Martin, and by 1840 the firm was split between that address and 8 Blvd. Montmartre, where it would remain located over the following several decades.)
- The father of the movement, Claude Monet, wrote of Troyon on several occasions, praising his luminosity and movement. See, for example, Monet to Boudin, 3 June 1859, published in Wildenstein 1974, vol. 1, p. 419.

- While the influence of Constable on French landscape painting at this time is well known, Philip Conisbee was the first to note the influence of Constable’s *View on the Stour near Dedham* (Huntington Library, Art Collection, and Botanical Garends, San Marino, inv. no. 25.18), specifically on this image. The painting was exhibited in the 1824 Salon alongside the *The Hay Wain* (The National Gallery, London, inv. no. NG 1207). See Conisbee, Levkoff, and Rand 1991, pp. 203–4.

## 66 Vuillard (back to entry)

- Glasgow-Sheffield-Amsterdam 1991–92, p. 76.
- Glasgow-Sheffield-Amsterdam 1991–92, p. 77.
- Groom 1990, p. 157.

## 67 Ziem (back to entry)

- Joanna Barnes, in American Federation of Arts 1994–95, p. 161, mentions a painting representing mermaids, sold at Parke Bernet, New York, on 5 March 1942 (lot 80, not illustrated), and suggested that it could relate to the present work or even be part of the lost decoration.
- Miquel 1978, vol. 1, p. 65.
- Houssaye 1895, p. 237.





**1**  ([back to entry](#))

### Valentin de Boulogne

(1591, Coulommiers–1632, Rome)

***A Musical Party***, ca. 1623–26

Oil on canvas, 44 × 57 ¾ in.

(111.5 × 146.5 cm)

Gift of The Ahmanson Foundation AC1998.58.1

#### PROVENANCE

Louis Jacques Aimé Théodore de Dreux (d. 1719), marquis de Nancré, captain of the Swiss Guards of the duc d’Orléans, to;<sup>1</sup> Philippe de Bourbon (1674–1723), duc d’Orléans, before 1719, by direct descent to; Louis Philippe (1747–1793), later called “Philippe Egalité,” duc d’Orléans, Palais-Royal, Paris, by 1727;<sup>2</sup> sold in 1791 to;<sup>3</sup> the vicomte Edouard de Walckiers, Brussels, sold 1792 to his cousin; François Louis Joseph (1761–1801), marquis de Laborde de Méréville, Paris and London, sold to; Jeremias Harman, sold on behalf of the syndicate led by the 3rd Duke of Bridgewater, the 5th Earl of Carlisle, and Lord Gower, later Duke of Sutherland (private contract sale, London, Michael Bryan [1757–1821], 26 Dec. 1798, lot 83, as *A Concert*, sold to);<sup>4</sup> Francis Egerton (1736–1803), 3rd Duke of Bridgewater, Bridgewater House, by inheritance to his nephew; George Granville Levisin-Gower (1758–1833), later 2nd Marquess of Stafford and 1st Duke of Sutherland, Cleveland House, London, by direct descent to; John Sutherland Egerton (1915–2000), 5th Earl of Ellesmere and 6th Duke of Sutherland, Bridgewater House, London (sale, London, Christie’s, 18 Oct. 1946, lot 162, as “Moise le Valentin, *The Senses*,” sold for £[?]420 to);<sup>5</sup> [Leonard Koetser, London, for]; [Wildenstein & Co., New York and Paris, sold 1998 to]; LACMA.

#### EXHIBITIONS

Sarasota 1960, no. 9, ill., lent by Wildenstein & Co., New York; Jacksonville 1961, p. 34, no number, ill. p. 37, lent by Wildenstein & Co., New York; Columbia 1965, no. 3, ill. p. 3; Dayton-Baltimore 1965–66, exhibited only in Baltimore as “Related Paintings by Terbrugghen’s Contemporaries,” but not included in catalogue; Sydney-Melbourne 2003–4, no. 63, ill.; Montpellier-Toulouse 2012 (Montpellier only), no. 40, pp. 192–93, ill.; Los Angeles-Hartford 2012–13, no. 23, p. 83, ill.

#### REFERENCES

Saint-Gelais 1727, annotated in margin, “Nancré,” and fol. 502; Saint-Gelais 1737, vol. 5, pp. 479–80, 511; Dézallier d’Argenville 1749, vol. 1, p. 60; Dézallier d’Argenville 1757, p. 74; Dézallier d’Argenville 1762, vol. 4, p. 48; Thiéry 1787, vol. 1, p. 243; Fontenay 1786–1808, vol. 3 (1808), unnumbered pl. and text; Ottley 1818, vol. 1, pp. 3, 26, no. 48, vol. 2 (plates), p. 2, pl. 16; Buchanan 1824, vol. 1, p. 157; Westmacott 1824, p. 206, no. 284; Young 1825, vol. 1, pp. 33–34, engraving opp. p. 34; Waagen 1837, vol. 1, pp. 335, 512; Waagen 1838, vol. 1, appendix B, p. 334, vol. 2, p. 61; Jameson 1844, p. 131, no. 120; *Cabinet de l’amateur* 1842–46, vol. 3 (1844), p. 520; Bridgewater 1851, p. 3, no. 2; Bridgewater 1856, p. 5, no. 2; Blanc1861–76, vol. 1 (1862), p. 15; Lejeune 1863–64, vol. 1 (1863), p. 159; Bonnaffé 1884, p. 229; Tronchin 1895, p. 254; Champier and Sandoz 1900, p. 515; Bridgewater 1907, no. 2; Stryienski 1913, pp. 13, 98, 178, no. 349, ill. opp. p. 98; Voss 1940, p. 64; Costello 1950, p. 251 n. 8; Longhi 1958, p. 61, incorrectly identifies the owner as Leger Gallery, London; Revel 1958, ill. p. 70, as with Wildenstein; Hoog 1960, pp. 268–69; Nicolson 1960, p. 226; “Correction: Notable Works of Art” 1960; Mirimonde 1965, p. 222 n. 32; Dayton-Baltimore 1965–66, exhibited in conjunction with this show as “Related Paintings by Terbrugghen’s Contemporaries” (no exh. cat.); New York 1967, mentioned as another version of no. 19, Valentin’s *The Concert*, lent by

Nicholas M. Acquavella; Geneva 1974, p. 168, cited under no. 330 (the entry includes a number of mistakes), ill. p. 167 with engraving by Huber; Paris 1974, p. 252; Cuzin 1975, p. 59; Nicolson 1979, p. 106; Wright 1985, p. 268; Mojana 1989, pp. 116–17, no. 32, ill., detail p. 36, also cited pp. 28, 120 (under no. 34), 218 (under nos. 100, 101), 219 (under nos. 102, 103), 220 (under no. 104); Nicolson 1989, vol. 1, p. 204, vol. 2, pl. 692; Nice 1991, p. 106, cited under no. 38; Montreal-Rennes-Montpellier 1993, p. 91, cited under no. 18; Bowron 1994–95, pp. 51, 52, 59 n. 43, ill. p. 52, fig. 7; Caroli 1996, pp. 43, 45; Beckett 2000, pp. 242–43; Cremona-Vienna 2000–2001, p. 243; London-Rome 2001, p. 111; Los Angeles 2006, pp. 33–34, ill.; Blois 2008, p. 172; Philippon 2012, pp. 28–29, ill.

#### TECHNICAL REPORT

The original support, a plain-weave canvas, has the addition of a horizontal strip of canvas about 5 inches wide that was sewn to the top of the painting, probably in the eighteenth century. No imagery extends onto the addition. The painting was lined to canvas probably in the last fifty years. There are no labels or marks on the reverse of the painting or stretcher.

The dark gray-brown-colored ground retains brush marks from its application. In the infrared photograph, a dark outline is visible for some forms, for example, along the lower side of the violinist’s right arm. It was painted over with his sleeve. The sketch was probably executed with paint and brush.

Paint layers are generally thin. The artist applied midtones of local color, which he brushed out to thinness over the dark ground to create gradations from light to shadow. In the faces and hands, the dark gray ground color

shows through the thin scumbles of paint. The violinist’s right blue sleeve was executed in this way, and glazes were used for deeper shadows. The faces of the boy and woman were blended wet-in-wet to a higher finish than is found in any other areas. In contrast, the face and dress of the lute player have different tones abutting each other, and brush marks are evident.

Valentin readily painted forms over forms and made changes. The infrared vidicon revealed a dramatic change: The flutist may have originally been a younger fellow who looked down toward his instrument. When the artist repainted the figure, it was necessary to paint the flutist’s right side over part of the tambourine player and her instrument. The hair of the two males at the left was painted over the woman behind them. The legs of the lute player and right forearm of the violinist were partially executed before being covered with garments. In addition, dark outlines of earlier placements of the violin are now visible through the aged layers of oil colors, and adjustments along the outlines of most figures can be detected.

Cracks in the paint on the addition have sharp edges and a wide interval. They are very different from cracks in the rest of the painting that have smaller intervals and greater varieties of branching. Later restoration covering the seam has incisions to imitate cracks. Thin paints have some abrasion and growing transparency owing to the aging of oil paints. A few areas, such as the shadows of the table, have suffered more, and as a result, the dark ground or underpaint is visible. The work, which has not been cleaned in some years, has a discolored, nonsaturating varnish that contains wax. While the painting could benefit from light cleaning and revarnishing, the old varnish softens any lost transitions and shadows, thereby eliminating any strong contrasts between light and dark.

#### NOTES

- ↑ Also known as Forest Nancré. According to Stryienski 1913, p. 13: “M. de Nancré, compagnon d’armes du duc d’Orléans in Italie et en Espagne, nommé capitaine des Suisses au Palais-Royal, veut-il reconnaître les bienfaits dont il est comblé, il cède gracieusement le dessus du panier de sa collection à son protecteur: quatre Albane, trois Annibal Carrache, un Louis Carrache, un P.-F. Mola, un Valentin—it faut noter que c’était là un joli cadeau pour l’époque: au XVIII<sup>e</sup> siècle qui avait dit Carrache avait tout dit: beau comme le Carrache était un dicton courant.”
- ↑ Listed in Saint-Gelais’s 1727 *Description des tableaux du Palais Royal*. . . / *Dédiée a Monseigneur le Duc d’Orléans*. . . item 484, “f.481–82 La Musique. Peint sur toile, haut de trois pieds cinq pouces & demi, large de quatre pieds six pouces. Fig. de grandeur naturelle. On voit sur le devant un home auprès d’une table qui touche un luth, & une fille vis-à-vis qui joue du violon. Un vieillard apuié sur la même table regarde le joueur de luth, il y a une fille à côtéé de lui qui bat du tambour de basque, & tout proche un Soldat qui boit. Le fond du Tableau est brun” (Getty Provenance Index, Archival Inventories Database). Dézallier d’Argenville 1749, p. 60, lists “Une musique, du Valentin” in the Chambre des Poussins of the Palais-Royal, where it hung with, but apparently not next to, Valentin’s *The Four Ages of Man*. Both paintings were still in the same gallery in 1757, but thirty years later, Thiéry 1787, p. 243, noted that Valentin’s *Four Ages of Man* still hung in the Chambre des Poussins, but the *Musical Party* [*Une concert*] had been moved to the “Cabinet de la Lanterne,” where it hung next to “*Le portrait de Clément VII*[i], par le Titien and *Le martyre de S. Pierre* par Giorgion.”
- ↑ Regarding the sale and distribution of the Orléans collection, see “Collection du Palais Royal,” in *Cabinet de l’amateur* 1842–46, vol. 3 (1844), pp. 497–507.
- ↑ See Buchanan 1824, pp. 16–20. See also Getty Provenance Index, Sales Catalogues Database, “description of Sale Catalogue Br-A5676, 26 Dec. 1798.”
- ↑ It is unclear why the painting was titled *The Senses*, apparently a reference to *Les cinq sens*, one of the three paintings by Valentin in the Orléans collection. Historically, in catalogues of the Bridgewater collection, with its one Valentin, the painting was correctly called *A Music Party*. See Ottley 1818, vol. 1, no. 48.

**2**  ([back to entry](#))

### Claude Lorrain

(Claude Gellée)

(1604, Champagne–1682, Rome)

***Pastoral Landscape with a Mill***, 1634

Oil on canvas, 23 × 32 ⅝ in.

(59 × 82.8 cm)

Gift of The Ahmanson Foundation M.86.259

#### PROVENANCE

Filleul family, France.<sup>1</sup> [Wildenstein & Co., Paris and New York, in 1975]. Mr. and Mrs. J. Seward Johnson, Jr.,<sup>2</sup> Princeton, NJ, by 1980, sold 1986 through; [Wildenstein & Co., Paris and New York, to]; LACMA.

#### EXHIBITIONS

New York 1975, no. 34, date mistakenly cited as 1674; Washington-Paris 1982–83, p. 132, no. 22, ill., lent by Mr. and Mrs. J. Seward Johnson, Jr.

#### REFERENCES

Roethlisberger 1979, pp. 24, 26, fig. 39; Roethlisberger 1981, p. 52 n. 10; Wright 1985, p. 157; Los Angeles 1987, pp. 2–3, ill., color detail on cover; Conisbee, Levkoff, and Rand 1991, pp. 165–68, no. 43, ill.

#### TECHNICAL REPORT

The original support is a plain-weave, medium-weight canvas lined with an aqueous adhesive to canvas and stretched on an older stretcher. Scallops exist to varying degrees along the perimeter of the painting.

Paint ranges from opaque light colors that retain brushstrokes to thin translucent darks. The X-radiograph shows a reserve for the landscape, and it reveals the broad, regular brushstrokes of the dense paint of the sky and distant hills. As the artist finished the sky with careful applications of local color, he adjusted trees over the sky. It appears that Claude reworked the foliage on the left side of the tall tree, where brush-strokes—short, narrow, and irregular—are distinctive in the X-radiograph. The limb branching off the middle of the same tree was painted on top of the clouds. The X-radiograph shows a reserve for the hill at the center of the picture that slopes down at about a 30-degree angle to the right edge of the picture. The distant mountains and hills at the right were painted down to the reserve, while the upper inch of the bush-covered hill at the middle



distance was painted over the hills in the background. Figures and animals were painted after the landscape was completed. The foliage at lower right is finely painted with small brushes.

The painting has a clear varnish, but there are remnants of an old discolored varnish in the crevices of the paint. Although the condition of the painting is rather good, it was harshly lined so the weave impression is noticeable. Past cleanings created a stronger contrast between the light sky and the dark landscape where surface paints have been abraded. Small restorations are scattered over the picture. The first two numerals of the date are legible, and the 3 is acceptable. The last numeral is unclear. It appears to have an *L* shape that would resemble a 4; however, no vertical post is visible. At the end of the date there is a stroke of the same dark paint used for the inscription.

#### NOTES

- The Filleul family was closely associated with the royal family of France during the ancien régime. In 1847 Edouard Filleul (1818–1907) married Rosine Girodet Becquérel-Despréaux (née Girodet de Roussy), the niece and heir of the artist Anne-Louis Girodet-Trioson. It was her second marriage. An inventory of Edouard Filleul made in 1850 includes works also found in an inventory made after the death of his wife’s first husband in 1835, as well as other paintings presumably brought to the marriage by Filleul. Regarding the Filleul family, see the introduction to the catalogue of the sale “Tableaux anciens de la collection Peyriague,” Sotheby’s, Monaco, 21 June 1991. LACMA’s painting was sold privately in 1975 and thus not included in the sale.
- John Seward Johnson II, known as J. Seward Johnson, Jr., or simply as Seward Johnson (b. 1930), is an American artist. He began as a painter but is best known for his life-size cast bronze statues. See Sewardjohnsonatelier.org.

## 3 (back to entry)

### Antoine Coppel

(1661–1722, Paris)

***The Baptism of Christ***, ca. 1690

Oil on canvas, 53 <sup>5</sup>⁄8 × 38 <sup>7</sup>⁄16 in.

(136.2 × 97.6 cm)

Gift of The Ahmanson Foundation  
M.90.154

#### PROVENANCE

Collection of the artist, Paris, by descent to; Charles-Antoine Coppel (sale, Paris, Apr. 1753 [no date], lot 88, bought in by); M. de Saint Philippe (a.k.a. Philippe Coppel de Saint-Philippe). Collection of Ange-Laurent de La Live de Jully (1725–1779) (his sale, Paris, 5 Mar. 1770, lot 64, to); Meneau, Conseiller Municipal.<sup>1</sup> [P. & D. Colnaghi & Co. Ltd., London, sold 1990 to]; LACMA.

#### REFERENCES

La Live de Jully 1764 and 1770, p. 35, no. 64; Hébert (1767) 1992, vol. 1, p. 118; Lille 1968, p. 46, under no. 46; Garnier 1989, p. 111, under no. 43; Conisbee, Levkoff, and Rand 1991, pp. 195–98, no. 50, ill.; Bailey 2002, p. 52.

#### TECHNICAL REPORT

The painting is executed on a fine, plain-weave canvas, and it has been lined with an aqueous adhesive to another canvas. Tacking edges have been trimmed.

The painting has a pinkish-tan ground. No underdrawing is visible in the infrared photo. However, in normal light a few faint red lines apparently made with a dry medium are visible in the hair of the angel wearing pink.

The heavenly figures and some areas of the sky and clouds have a light gray underpaint that does not exist elsewhere. Paint application varies from thin washes, glazes, and scumbles to thick impasto. The forms were generally worked up side by side with only minor overlapping. Pentimenti are visible where some of the figures and details have been adjusted. On the right side, for example, the artist repositioned the wing of the angel in pink and slightly changed the form of the clouds.

The condition is good. Nevertheless, there is some abrasion of thin paints: for example, the thin pink layer on the angels’ faces and some dark glazes for shadows. The painting was restored not long before it was acquired by LACMA. It has a synthetic varnish.

#### NOTE

- Nicole Garnier’s and Philip Conisbee’s suggestion that the painting had been bought by the painter François-Guillaume Ménageot appears unsubstantiated.

## 4 (back to entry)

### Laurent de La Hyre

(1606–1656, Paris)

***The Assumption of the Virgin***, ca. 1653

Oil on canvas, 29 × 20 <sup>3</sup>⁄4 in.

(74.9 × 52.7 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.3

#### PROVENANCE

Probably Caillard,<sup>1</sup> Paris (sale, Paris, Jean Baptiste Pierre Lebrun, 12 Apr. 1797, lot 53, “L. Lahire, L’Assomption de la Vierge, composition de vingt-deux figures. Tableau rempli de finesse & d’une belle conservation. Haut. 28 po[uces] ½, larg. 19 p[ouces] ½,” sold for 301 frs. to); [Mathieu-François-Louis Devouge, Paris].<sup>2</sup> Probably Caillard, Paris (sale, Paris, Jean Baptiste Pierre Lebrun, 2 May 1809, lot 128, “L’Assomption de la Vierge, composition de vingt figures, sur Toile, Haut. 27 po., larg. 18”).<sup>3</sup> Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

#### EXHIBITIONS

Houston and other cities 1973–75, no. 50, ill.; American Federation of Arts 1994–95, no. 4, ill.; Los Angeles 2001; Omaha 2002–3, no. 3, ill.

#### NOTES

- This is probably Antoine Bernard Caillard (1737–1807), who served as French chargé d’affaires at Philadelphia following the end of the American Revolution. A sale of his rare book collection that took place in Paris following his death identifies him as “ancien Ministre plenipotentiaire de France à Ratisbonne et à Berlin, etc., membre de la Légion d’honneur.”
- According to the Getty Provenance Index, Sales Contents Database, the painting was apparently bought in because it reappears for sale by Caillard in 1808.
- According to the Getty Provenance Index, Sales Contents Database, a copy of the catalogue F-193 is annotated “détestable tab[leau] [JPH].”

### 5 (back to entry)

### Georges de La Tour

(1593, Vic-sur-Seille–1652, Lunéville)

***The Magdalen with the Smoking Flame***,

ca. 1635–37

Oil on canvas, 46 <sup>1</sup>⁄16 × 36 <sup>1</sup>⁄8 in.

(117 × 91.8 cm)

Signed lower right: *G. de La Tour*

Gift of The Ahmanson Foundation  
M.77.73

#### PROVENANCE

Chrétien de Nogent, ca. 1640(?). La Haye family, near Bordeaux, where tradition-ally attributed to Le Nain and was said to come from the eastern part of France. Simone La Haye, Paris, ca. 1943, sold 1977 to; LACMA.

#### EXHIBITIONS

Toledo 1977; Washington 1993; Washington-Fort Worth 1996–97, pp. 12–13, 110–11, 271, 317, no. 23, ill.; Paris 1997–98, pp. 184–87, no. 33, ill.; Rome 2000–2001, no. 53, ill.; Sydney-Melbourne 2003–4, p. 143, no. 32; Los Angeles-Hartford 2012–13, pp. 140–41, 152, 166, no. 56, ill.; Madrid 2016, front cover, pp. 20, 34, 83, 115, 136–41, no. 21, ill.

#### REFERENCES

Rosenberg and de l’Epinay 1973, pp. 132–33, no. 32; Solesmes 1973, p. 159; Thuillier 1973, p. 93, no. 38; Nicolson and Wright 1974, no. 27, pp. 33–35, pl. 49; Los Angeles 1980, pp. 21, 23; Paris-New York-Chicago 1982, p. 354, no. 12; Rosenberg 1984, p. 41; Bajou 1985, pp. 64, 68; Thuillier 1985, no. 38, ill.; Los Angeles 1987, p. 55; Price 1988, p. 75; Nicolson 1989, vol. 1, p. 134; Conisbee, Levkoff, and Rand 1991, pp. 46–50, no. 10; Reinbold 1991, p. 146; Rosenberg and Mojana 1992, p. 70, no. 23, ill.; St. Guily 1992, p. 23, ill.; Thuillier 1992, no. 48, ill. p. 158, pp. 162, 164–65, ill.; Conisbee 1993, cover, pp. 1–2, 10–11, 14; Martin 1994, p. 20; Le Floch 1995, pp. 121–22, 129, no. 7 (as possibly by Etienne de La Tour); Wright 1995, p. 42, ill. p. 43; Choné 1996, pp. 144–45, ill.; Cuzin 1996, p. 22; Seidel 1996, fig. 180; Brême 1997, pp. 87–91, ill. p. 88; Chauvet 1997, p. 28;

Cuzin and Salmon 1997, pp. 100, 105, ill.; Rosenberg 1997, p. 285; Umemiya 2001; Sotheby’s 2003, p. 154; Los Angeles 2003, cover, pp. 97–98; Stokstad 2004, p. 744; Bozal 2005, p. 105; Brommer 2005, p. 341; Germain 2005, p. 82; Tokyo 2005, p. 169; Los Angeles 2006, pp. 43, ills. 27 detail and 44; Cuzin 2010, pp. 182, 205, 218–19, 221, 245, 259, 267, ill.; Los Angeles 2011, pp. 42–43, ill.; Muchnic 2015, pp. 103–5; Marandel 2017, pp. 52–57, ill.; Judovitz 2018, pp. ix, 28–31, 114, 156, pl. 6, ill.

#### TECHNICAL REPORT

*The Magdalen with the Smoking Flame* is exceptionally well preserved. There are some questions about the present dimensions. The original plain-weave canvas, when lined at an earlier date, lost its tacking margins early on. In addition, the top and bottom edges of the painting are slightly uneven and have some minor losses of paint/canvas, suggesting that some slim part of the paint was trimmed. Only the left and right sides exhibit cusping. The painting had an aqueous-type lining when it was acquired by the museum, and it was mounted on a stretcher that added about one-half inch to both the top and bottom of the painting. The X-radiograph revealed that approxi-mately one inch on each of the left and right sides had been folded over and tacked to a smaller stretcher at one time. Perhaps, after the top and bottom of the painting had to be trimmed, the width of the composition was reduced to regain something of the original proportions. Stretcher creases of equal width on all four sides of the painting document an earlier stretcher having the dimensions of the original painting after the top and bottom had been trimmed. Irregularly spaced tack holes at the extreme edges of the painting, which are visible in the X-radiograph, were presumably made as the tacking margins deteriorated and before the painting was ever lined. While tack holes on the sides fall within the edges that were folded, tack holes at the top and bottom have been cut through if not eliminated.

The canvas has a gray ground. No sketch or underdrawing was detected with infrared photography. Opaque colors were applied wet-in-wet and wet-over-dry, and dark glazes supplied deep shadows. Brushwork ranges from long parallel to short multidirectional and undulating strokes that follow form, and thick dots and dashes of paint capture light and texture on the cuffs of the Magdalen’s sleeves. The artist laid in the anatomy of the figure with a thin layer of light gray paint. The X-radiograph revealed painted anatomy beneath some of the clothing. For example, the Magdalen’s right arm was minimally painted, and her left shoulder extended farther to the right before it was foreshortened with the white paint of the blouse and the brown of the wall. Since heavy-element pigments in the red skirt deflected X-rays, it is unknown if the anatomy of the lower body was painted at all. At the saint’s breast, warm flesh tones were applied wet-in-wet, leaving visible brush marks. Opaque flesh tones were brushed out thinly over the darker underlayers to create transitions from highlights to shadows, while highlights were applied thickly with a smooth finish. Although light and shadow contrast dramatically in Caravaggisti paintings, glazes, scumbles, and opaque colors provide some sense of transition, which is less effective owing to the growing transparency of aged and abraded oil paints. Although the palette is limited, the artist produced many tones, not only from color mixing but also from the variety of applications. For example, the warm to cool white and gray tones of the blouse were extended or varied by being thickly or thinly applied. The dark folds in the blouse were painted with brown paint brushed openly over the light color of the blouse. The thick highlights of the heavily shaded right sleeve were brushed out to the left over dark underlayers to create transitions from light to dark, and dark brown was conversely applied as a thin film over light to manipulate light and shade. The back of the sleeve, which is in dark



shadow, was painted with dark opaque brown paint that was enlivened with thin scumbles and dark glazes, while applications of orange paint on the surface suggest transparency or the reflection of light. The same type of handling is visible on the back wall and other areas. Scientific analysis revealed that La Tour intensified some of the brightest parts of the picture with underpainting. The reflected light on the back wall has a light gray under-paint, and bright highlights of forms were underpainted with black.<sup>1</sup> The X-radiograph revealed a few changes. The books on the table seem to have been slanted up higher and positioned farther to the right. Although the space at the lower right of the painting is filled with stones and ropes, the X-radiograph picked up unrelated dense curvilinear lines and shapes that seem to relate more to fabric (a long skirt or tablecloth?) or such items as appear on the floor of *The Magdalen with the Smoking Flame*.

The excellent condition of this painting has been remarked by many. There are a few abraded areas that have been toned with glazes, for example, the Magdalen’s cheek and legs and the rock weights. There is a diagonal restoration though the figure’s cheek, and two others in the background to the right of the face. The crack pattern in the paint is linear and curved, and there are tiny losses along the edges of the cracks. In 1982 Jim Greaves restored the painting at LACMA. When he removed the discolored natural resin varnish, he found several levels of restorations, including broad toning to disguise abrasion or the unevenness of an earlier preferential cleaning. In addition, he discovered creative repainting, such as bright orange and yellow touches in the flame, which he removed. The lower part of the painting had a “scaly” grayish film that covered damages and “hard, older retouching.” Fortunately, removal of the film revealed original transparent dark paint. Greaves removed the old lining and relined the painting to another canvas with microcrystalline wax to address raised cracks and minute flaking. The painting was varnished with Acryloid resin.<sup>2</sup>

#### NOTES

- Melanie Gifford et al., “Some Observations on Georges de La Tour’s Painting Practice,” in Washington-Fort Worth 1996–97, pp. 238–57, gives additional information on the Los Angeles *Magdalen*, including some pigments and paint application methods.
- Much of the information for this entry is taken from a report by Jim Greaves from 1982–83, in the La Tour object file, Department of Paintings Conservation, LACMA.

## 6 (back to entry)

### Louise Moillon

(ca. 1610–ca. 1696)

***Basket of Peaches with Plums***

***and Quinces***, after 1641

Oil on canvas, 26 × 33 ¼ in. (66 × 84.5 cm)

Gift of The Ahmanson Foundation  
M.2010.53

#### PROVENANCE

Heirs of Mme C. (sale, Paris, Bondu, Hôtel Drouot, 5 Feb. 1962, lot 15, as “attributed to Louyse Moillon,” pl. 1). “Un grand amateur” (sale, Paris, Ader, Picard, Tajan, Drouot-Montaigne, 27 June 1989, lot 26). Private collection, Paris (sale, Paris, PIAZA, Drouot-Richelieu, 27 Mar. 2008, lot 93, sold to); [Galerie Eric Coatalem, Paris, sold 2010 to]; LACMA.

#### EXHIBITION

Paris 2009, no. 7.

#### REFERENCE

Alsina 2009, p. 188, no. 56, fig. LVII, detail, p. 181.

#### TECHNICAL REPORT

The plain-weave canvas support has been lined with an aqueous adhesive to canvas. The peaches were laid in with a light color with touches of bright red, which, when dry, was toned with a red lake glaze to give form and color. A good percentage of the red glaze has become transparent brown because of photo-oxidation; consequently, the fruit has lost some of the form and color that it once had. Many of the leaves appear dark or brown, making it likely that copper resinate, a transparent bright green color that often deteriorates to brown, was used. In the background at the right, there is a pilaster that is not so

noticeable today owing to changes in condition. The painting has numerous strokes of restoration paint, and a tear, now repaired, is located at the center of the basket. In ultraviolet light the surface of the painting fluoresces little because of thorough removal of earlier varnishes in the past. The present varnish is probably synthetic, and it created a very even surface on the painting.

### 7 (back to entry)

### Joseph Parrocel

(1646, Brignoles–1704, Paris)

***Scenes from Ancient History(?)***,

ca. 1690–95

Oil on paper laid on canvas,

6 × 11 5⁄8 in. (15.2 × 29.5 cm) each

Each signed on back (before relining);

*parrocel pinxit*

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.5–6

#### PROVENANCE

Andrew S. Ciechanowiecki (1924–2015), London, sold 2000 to; LACMA.

#### EXHIBITIONS

Houston and other cities 1973–75, nos. 66, 67, ills.; American Federation of Arts 1994–95, nos. 6, 7, ills.; Omaha 2002–3, nos. 5, 6, ills.

#### REFERENCES

Delaplanche 2006, pp. 67–68, 88 (erroneously described as “grisailles”), 206, ill. pp. 88–89.

## 8 (back to entry)

### Philippe de Champaigne

(1602, Brussels–1674, Paris)

***Saint Augustine***, ca. 1645

Oil on canvas, 31 × 24 ½ in.

(78.7 × 62.2 cm)

Gift of The Ahmanson Foundation  
M.88.177

#### PROVENANCE<sup>1</sup>

The artist, posthumous inventory, 1674, no. 40, by inheritance to his nephew;<sup>2</sup> Jean-Baptiste de Champaigne, by inheritance to his widow; Geneviève

Jehan, in 1694, by inheritance to; the family of her second husband, Pierre Hamelin,<sup>3</sup> by inheritance to; Breda family.<sup>4</sup> Possibly Germain-Louis Chauvelin (1685–1762), Versailles<sup>5</sup> (sale, Paris, 21 June 1762, lot 24, sold for 145 livres to);<sup>6</sup> Joullain. [Deviers, Paris (sale, Paris, Hôtel de Bullion, 4 Apr. 1810, lot 25, “Saint Augustin. Très-bonne production de ce grand maître,” sold for 30 frs.)].<sup>7</sup> Possibly Marcille (estate sale, Paris, 16–17 Jan. 1857, lot 419, “Saint Augustin,” sold for 25 frs. to);<sup>8</sup> Anguiyot. Anonymous (sale, Monaco, Sotheby’s, 27 Nov. 1986, lot 338, sold together with lot 339, Philippe de Champaigne, *St. Jerome*, to); [Bruno Meissner, Zürich, sold 1987 to]; LACMA.

#### EXHIBITION

Port-Royal 1995, no. 17, pp. 98–99.

#### REFERENCES

Grouchy and Guiffrey 1892, p. 184, no. 40; Dorival 1972, pp. 43–44; Dorival 1976, vol. 2, pp. 147–48, 222–23, as lost; Conisbee, Levkoff, and Rand 1991, pp. 177–80, no. 46, ill.; Dorival 1992, pp. 11–12, no. 2, ill., as Sterling and Francine Clark Art Institute, Williamstown, MA; *Saint Augustin* 1993, cover ill.; Pericolo 2002, pp. 156, 158–60, ill. p. 157; Smith 2003, p. 165, ill.; Guiderdoni-Bruslé 2007, p. 5, fig. 4; Smith 2009, p. 145, ill.; Cojannot-Le Blanc 2011, p. 183, fig. 4.

#### TECHNICAL REPORT

The painting is on a fine, plain-weave canvas that has been lined to another canvas with an aqueous adhesive. Tacking edges have been removed. The lining and stretcher are probably early twentieth century. The X-radiograph revealed a strip of canvas about three-quarters of an inch wide sewn to the bottom of the larger canvas. The strip was probably added by the artist to accommodate the texts below the saint’s feet. While the two canvases are very similar, the ground on the addition is denser. The quarter-inch of lining canvas that extends from the bottom of the painting to the edge of the stretcher has been painted.

The red ground imparts a warm hue to the painting. Forms were laid out in middle tones blended wet-in-wet, and when the paint was dry, the forms were developed with highlights and translucent shadows. The X-radiograph revealed that the artist initially painted the saint’s left hand as if it were about to turn a page of his book, but he changed the position and activity of the hand in the final version.

The painting is in very good condition, with only light abrasion of the surface and a fine crack pattern in the paint and ground layers. Losses from the paint that covers the seam between the two canvases have been restored, as have a few other minor losses scattered over the painting.

#### NOTES

- Dorival 1972, pp. 43–44, no. 62 (print by Poilly), mentions numerous copies of the composition and identifies sales in which the painting appears without measurements. The painting also cannot be identified as that sold in Paris, 20 March 1758. See note 4 below.
- Grouchy and Guiffrey 1892, p. 184, no. 40, “Item, un saint Augustin, de la mesme main [dudit deffunt, i.e., Philippe de Champaigne], prisé 100 l.” Number 39, “Item, un saint Jerome, ouvrage dudit deffunt, prisé 100 l.”
- The inventory of Jean-Baptiste de Champaigne, made 29 October 1681 at the request of Geneviève Jehan, widow of Jean-Baptiste Champaigne, was attached to that of her second husband, Pierre Hamelin (Grouchy and Guiffrey 1892, pp. 193ff.). Philippe de Champaigne’s *Saint Augustine* does not, however, appear in the inventory made after the death of Jean-Baptiste, although the painting *Saint Jerome* does. Pierre Hamelin was conseiller du roi au Châtelet de Paris.
- According to Dorival 1992, p. 12, “Au témoignage d’une etiquette collée sur le chassis, à la famille Breda via la famille Hamelin dont un membre avait épousé la veuve de Jean-Baptiste de Champaigne.” That label was not attached to the stretcher when it was acquired by LACMA. Conisbee, Levkoff, and Rand 1991 incorrectly includes in the provenance Louis-Joseph Le Lorrain (1715–1759), Saint Petersburg (sale, Paris, une Salle des Grands Augustins, 20 Mar. 1758, lot 20, “Un Saint Jérôme; Tableau de deux pieds & demi de hauteur, sur 2 pieds de large. Ce Tableau est d’un très-beau fini & très-bien conserve,” sold to); Aubry. That painting was sold by Debias-Aubry (sale, Paris, 9 Feb. 1773, lot 70a, as “Saint Jérôme en prieres, par Champagne, connu par la belle estampe qu’en a gravé Edelinck”) and sold again by Conti (sale, Paris, 8 Apr. 1777, lot 201). The reference to the engraving by Edelinck (Dorival 1972, p. 49, no. 77) confirms that it is not an image of Saint Augustine mistakenly identified as Saint Jerome. No print by Gérard Edelinck (1640–1707) of Saint Augustine is recorded by Dorival.

- The marquis de Grosbois, who was general counselor to parliament and keeper of the seals.
- “S. Augustin qui terrasse l’Hérésie, aussi par Philippe Champagne. Ce père de l’Eglise est assis, le bras gauche appuyé sur une table, il a sous ses pieds des hommes, dont on ne voit que les bustes & les mains; un Serpent s’entrelasse autour d’eux. Ce Tableau, qui a des beautés distinguées, est peint sur toile colée sur bois, il porte 3 pieds de haut, sur 2 pieds 5 pouces de large. Il a été grave par N. Poilly; on lit au bas de l’Estampe: Unde ardet inde lucet.” The description of that painting as having busts and hands of men beneath the feet of Augustine and a serpent wound around them does not agree with LACMA’s painting. The print by Poilly, however, closely follows the painting at LACMA.
- The sale was said to have been after the cessation of business of “M. Deviers.” According to the analysis of the sale in the Getty Provenance Index, Sales Contents Database, it appears that the majority of the important paintings in the sale were retired.
- LACMA’s painting has previously been associated with lot 417, “Saint Jerome. Gravé par Poilly.” It is difficult to believe that the two saints could have been confused, especially since each print properly identifies them. More likely the editor of the catalogue entry incorrectly identified the author of the print after Saint Jerome, which was actually Gérard Edelinck.

### 9 (back to entry)

### Charles Poërson

(1609, Vic-sur-Seille–1667, Paris)

***The Predication of Saint Peter***, 1642

Oil on canvas, 30 × 24 ¼ in.

(76.2 × 61.6 cm)

Gift of The Ahmanson Foundation  
M.81.73

#### PROVENANCE

Executed for the administrators of the Goldsmiths’ Guild, or the Confraternity of Saints Anne and Marcel, Paris (probably either Pierre Le Bastier or François Le Quint).<sup>1</sup> M. Nouri (estate? sale, Paris, 24 Feb. 1785, lot 85, as Poërson, sold to): [Dupré]. Private collection (sale, London, Sotheby’s, 20 June 1980, lot 99, as L. de La Hyre, sold to); [Luigi Grassi, London, sold 1981 to]; LACMA.

#### EXHIBITION

Paris-New York-Chicago 1982, no. 83, p. 301, ill.



REFERENCES

Conisbee, Levkoff, and Rand 1991, p. 72, no. 17, ill.; Gustin-Gomez 1993, p. 66, no. 15; Montreal-Rennes-Montpellier 1993, p. 184, fig. 4; Metz 1997, p. 98, no. 27, ill.; Paris 2015, no. 1, ill. 3.

TECHNICAL REPORT

The painting support of fine, plain-weave canvas has been lined with an aqueous adhesive to another similarly fine canvas. Pronounced cusping is visible along the top and bottom edges. The composition was developed on a gray layer, which imparts a cool tonality to the image. Infrared reflectography (IRR) indicated a painted sketch, including shadows. The final painted image is very close to the painted sketch. Middle tones were brushed over the sketch and worked up with scumbles and glazes that were blended to a fairly smooth finish. The background was executed rapidly so that forms were overlapped and brush marks were left visible, probably the result of the artist developing the design as he painted.

The painting is in good condition, but the surface of the shadows and transition tones have some abrasion. The blue fabrics in the painting have some deterioration, which appears associated with the blue pigment in use, and the shot drapery over the figure behind the steps has suffered from fading and abrasion. Nearer the center of the painting, dark cracks with wide intervals are slightly lifted, but along the periphery of the painting there is a finer crack pattern. Ultraviolet light revealed later paint along the edges and the upper left corner of the painting, as well as restorations on Saint Peter’s raised blue sleeve. Beneath the present surface coating, there are scattered remnants of an old natural resin varnish.

**NOTE**

<sup>1</sup> Notter 1999, p. 14, notes the confusion about the identity of the specific administrators. The gifts were presented on May first of each year, but a new election took place on Ascension Day (the Thursday before Easter Sunday), when two other administrators were promoted. It was they, therefore, who presided over placing the painting on the column.

## 10 (back to entry)

**Jean-Baptiste Tuby I**  
(1635, Rome–1700, Paris)  
***Diana with a Stag and a Dog***, 1687  
Terracotta, 10 ¼ × 16 ⅞ × 8 ¼ in.  
(26 × 42.9 × 21 cm)  
Inscribed and dated on base: *Tubi fct 1687*

Gift of The Ahmanson Foundation  
M.78.77

PROVENANCE

André Fetrot, Paris. [Alain Moatti, Paris].

REFERENCES

Los Angeles 1987, p. 169, ill.; Souchal 1987, p. 360, no. 69, ill. p. 359; Conisbee, Levkoff, and Rand 1991, pp. 51–53, no. 11, ill.

## 11 (back to entry)

**Simon Vouet**  
(1590–1649, Paris)  
***Two modelli for an Altarpiece in Saint Peter’s Basilica, Rome***, 1625  
Oil on canvas, 16 × 25 ¼ in.  
(40.6 × 61.6 cm) each

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.1–2

PROVENANCE

Andrew S. Ciechanowiecki (1924–2015), London, by 1972, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 92, ill.; Rome 1991, nos. 17, 18; American Federation of Arts 1994–95, nos. 1, 2, ills.; New York 1998–99; Omaha 2002–3, nos. 1, 2, ills.; Nantes-Besançon 2008–9, pp. 35, 156–57, no. 41b, ill.

REFERENCES

Schleier 1972, nos. 43, 44, ills.; Cuzin 1987, p. 360; Ferrari 1990, p. 260, fig. P. 258; Rice 1997, pp. 217, 219, figs. 114, 115, p. 430; Parma-Naples-Rome 2001–2, p. 348; Ajaccio 2002, p. 355; Nancy-Caen 2007, p. 42; Gash 2009, p. 70; Malgouyres 2011, pp. 78–80, figs. 5, 6.

## 12 (back to entry)

**Simon Vouet**  
(1590–1649, Paris)  
***Virginia da Vezzo, the Artist’s Wife, as the Magdalen***, ca. 1627  
Oil on canvas, 40 × 31 in. (101.6 × 78.74 cm)

Gift of The Ahmanson Foundation  
M.83.201

PROVENANCE

(Possibly sale, London, Foster, 15 Nov. 1836, “Portrait of a Lady of Quality in the figure of a Magdalen,” sold for £1.3 to);<sup>1</sup> Golding. “Alderman” T. Holroyd, ca. 1860.<sup>2</sup> Unidentified religious institution, England (sale, Lancaster).<sup>3</sup> London art market, 1982. [Trafalgar Galleries, London, sold 1983 to]; LACMA.

EXHIBITIONS

London 1983, no. 3; Nantes-Besançon 2008–9, p. 167, no. 51, ill.

REFERENCES

Brejon de Lavergnée 1982, fig. 34; “Round the Galleries” 1983, p. 449, fig. 1; “Acquisitions” 1985, p. 492, fig. 86; Mosco 1986, p. 231; Conisbee, Levkoff, and Rand 1991, pp. 122–24, no. 31, ill.; Los Angeles 2006, p. 44, ill. 46; Schleier 2007, n.p., detail and fig. 20; Loire 2011, p. 218.

TECHNICAL REPORT

The painting is on a plain-weave canvas, which was lined with wax adhesive to canvas. Stretcher marks from an earlier stretcher are visible near the edges of the painting. The canvas was prepared with a dark red-brown ground, which affects the tonality of the painting. It appears that the design was indicated on the ground with a thin, dark paint. There is a cool, light layer of paint beneath the flesh tone that prevents the dark ground from affecting the subtle flesh tones. The flesh was painted with a range of middle tones in one or two layers wet-in-wet. Thin glazes were applied over the middle tones after they had dried. The flesh has relatively subtle transitions and a smooth surface. Reserves were left on the woman’s chest for the two braids of hair. The shadows of the flesh are a dark ocher hue. In contrast, the local color of the clothing

is textured by long and short brush-strokes that follow forms. Dark opaque paints and glazes created the deeper shadows. In the landscape open brushwork and thin passages of paint are penetrated by the ground color, which is clearly visible in a number of areas. However, the cloudy blue sky may have a dark underlayer meant to intensify the colors and replicate an airy atmosphere.

The artist left reserves for forms in many cases, but he also was not averse to painting form over form. For example, the infrared photograph shows that the upper part of the orange cape was painted over the foliage of the bush, which was painted over the stones behind the woman. Moreover, it reveals a rectangular form below the woman’s left hand, which is inexplicable. In addition, in normal light some overlapping of forms is visible. For example, it is clear that the ointment jar was painted over the figure’s left arm and drapery.

Abrasion of paint, along with the infusion of wax for the lining, increased the transparency of the paint layers, which amplifies the visibility of the warm tonality from the ground. The blue color of the drape has deteriorated, owing to the pigments and the medium, and it has become more transparent with age. The paint layers have a wide interval crack pattern, which, although dark, is not so noticeable today because of the pressure that was used during the lining process to flatten paint that had lifted along the cracks. The painting was last cleaned by Robert Shepherd, and it was revarnished in 1983 with Keton Resin N.

**NOTES**

<sup>1</sup> Although the sale price is remarkably low, LACMA’s painting is the only known portrait like *Mary Magdalen* by Vouet. The location of the sale in London twenty-four years before it was known to be in Holroyd’s London collection further suggests that the reference may be to this painting.

<sup>2</sup> According to a letter dated 11 November 1983 from R. Cohen, Trafalgar Galleries: “When the painting first came to us it bore a large gilt plaque inscribed: “Presented by Alderman T. Holroyd. The plaque has been mislaid . . . but must, I suppose, have been datable around 1860–80.” Vouet object file, Department of European Painting and Sculpture, LACMA.

<sup>3</sup> According to a letter dated 9 November 1983 from R. Cohen, Trafalgar Galleries: “The picture was originally acquired in an auction in a small town in Lancashire and we understand that it had previously belonged to a religious institution for at least a hundred years. It was later acquired by a dealer friend of ours who approached us about it.” Vouet object file, Department of European Painting and Sculpture, LACMA.

## 13 (back to entry)

**Jacques-Antoine Beaufort**  
(1721, Paris–1784, Rueil)  
*The Oath of Brutus*, ca. 1771  
Oil on canvas, 25 ⅞ × 31 ⅝ in.  
(65.7 × 80.3 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.18

PROVENANCE

Barnett Hollander, London, in 1970. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 28, ill.; Toledo-Chicago-Ottawa 1975–76, no. 5, ill.; Albuquerque 1980, no. 2, ill.; Rochester-New Brunswick-Atlanta 1987–88, no. 1; Omaha 2002–3, no. 22, ill.

REFERENCES

Du Pont de Nemours 1908, p. 88; Rosenblum 1961, p. 12 (attributed to unknown artist); Seznec and Adhémar 1957–67, vol. 4, p. 146, fig. 83 (attributed to Beaufort); Lee 1969, pp. 360–63, 366 (as a copy of Beaufort’s Salon painting, possibly by David); Rosenberg and Schnapper 1970, p. 760 (as Beaufort); Rosenblum 1970, p. 273, fig. 6 (attributed to an unknown artist); London 1972, under no. 20; Brookner 1980, p. 77, fig. 38 (as possibly by Jacques-Louis David); Los Angeles 2006–7.

## 14 (back to entry)

**Jean-Simon Berthélemy**  
(1743, Laon–1811, Paris)  
***A Dying Gladiator***, 1773  
Oil on canvas, 40 ¼ × 53 ½ in.  
(102 × 135.9 cm)  
Signed and dated upper left:  
*Berthelemy / 1773*

Gift of The Ahmanson Foundation  
M.83.169

PROVENANCE

Executed at the French Academy in Rome (sent to Paris on 7 Sept. 1774). Possibly Rome, Abbé Terray, Surintendant des Bâtiments du Roi. Possibly Paris (sale, Paris, Berthélemy sale, Olivier, 8 Apr. 1811, lot 15). Private collection. Walter P. Chrysler, Jr. (1909–1988), New York. [Maurice Segoura, New York, sold 1983 to]; LACMA.

EXHIBITION

Probably Salon of 1777, no. 206.

REFERENCES

Deloynes 1881, vol. 10, no. 181, p. 899, vol. 49, no. 1333, p. 803; Bellier de la Chavignerie and Auvray 1882–87, vol. 1 (1882), p. 78; Dacier 1909–21, vol. 2 (1910), no. 4; Bardon 1963, p. 218; Volle 1979, pp. 31–32, nos. 34–35 (?), 43; Conisbee, Levkoff, and Rand 1991, no. 30, pp. 119–21, ill.

TECHNICAL REPORT

The painting is on canvas mounted on a stretcher. The dark-colored cracks in the paint layers indicate that the ground or an underlayer has a gray or brownish color, which is slightly visible in thinly painted areas. The artist seems to have established the composition with dark brown paint.

The figure and drape were laid in with middle tones blended wet-in-wet; thick paint has brush marks and low impasto. Shadows were achieved with glazes. The architecture at the left was painted with thin paint applications on top of the dark vegetation.



Minor changes or adjustments can be discerned in some areas. For example, the edges of the red cloth were repositioned a number of times.

The paint and varnish have an overall crack pattern. Surface abrasion is visible throughout the painting, but it is most noticeable in the drapery’s red glazing. The foliage in the background might have darkened.

## 15 (back to entry)

**Louis-Léopold Boilly** (1761, La Bassée–1845, Paris) ***Profile of a Young Woman’s Head***, ca. 1794 Oil on paper laid on canvas, 10 ⅙ × 8 ¾ in. (25.7 × 22.2 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.33

PROVENANCE  
Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 2, ill.; American Federations of Arts 1994–95, no. 81, ill.; Omaha 2002–3, no. 38, ill.

REFERENCES  
Lille 1988–89, p. 118, ill.; Fort Worth-Washington 1995–96, p. 146; Lille 2011–12, p. 204 n. 1.

## 16 (back to entry)

**Louis-Léopold Boilly** (1761, La Bassée–1845, Paris) ***View of a Lake***, 1797 Oil on canvas, 9 × 12 in. (22.9 × 30.5 cm) Signed and dated lower left: *L. Boilly 1797*

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.32

PROVENANCE  
John Tillotson (sale, London, Christie’s, 17 Dec. 1985, lot 26). Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Arts Council of Great Britain 1980–81, no. 41; American Federation of Arts 1994–95, no. 80, ill.; Los Angeles 2001; Omaha 2002–3, no. 37; Los Angeles 2008–9; Lille 2011–12, no. 100, p. 161, ill.

## 17 (back to entry)

**François Boucher** (1703–1770, Paris) ***The Death of Meleager***, ca. 1727 Oil on canvas, 20 ⅙ × 26 ¼ in. (51.1 × 66.7 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.12

PROVENANCE  
Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS  
Albuquerque 1980, no. 12 (attr. to Dandré-Bardon); Tokyo-Osaka-Hokkaido-Yokohama 1990, no. 3, ill. p. 37; American Federation of Arts 1994–95, no. 17, ill.; Omaha 2002–3, no. 14, ill.

REFERENCE  
New York-Detroit-Paris 1986–87, p. 107, fig. 81.

## 18 (back to entry)

**François Boucher** (1703–1770, Paris) ***Monument to Mignard***, ca. 1743 Oil on canvas, 28 ½ × 22 ⅝ in. (72.4 × 57.5 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.11

PROVENANCE  
Pierre-Hippolyte Lemoyne (1748–1828)<sup>1</sup> (estate sale, Paris, Hôtel Boullion [Duchesne Ainé], 19–22 May 1828, lot 95, “Divers Maîtres: Tombeau de Mignard, peint en grisaille, d’après la sculpture de J-B Lemoyne, telle qu’elle était dans l’église de Jacobins de la rue St. Honoré. Hauteur 27 pouces, Largeur 21 pouces,” sold for 6 frs., 10 sous).<sup>2</sup> Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 3, ill.; Tokyo-Osaka-Hokkaido-Yokohama 1990, no. 15, ill.; American Federation of Arts 1994–95, no. 16, ill.; Los Angeles 2001; Omaha 2002–3, no. 15, ill.

REFERENCES  
Ananoff and Wildenstein 1976, vol. 1, p. 228, no. 99, fig. 392; Ananoff and Wildenstein 1980, p. 92, no. 99; Wintermute 1985, p. 127, fig. 3; Jeromack 2002, pp. 92–93, ill.

NOTES  
<sup>1</sup> Pierre-Hippolyte Lemoyne, an architect, was the son of Jean-Baptiste Lemoyne, the sculptor of the monument. The drawing was, thus, most likely passed directly from the father to the son.  
<sup>2</sup> It is intriguing that the catalogue does not identify Boucher as the artist. The catalogue did include two paintings *en camaïeu* by Boucher: “67. *Triomphe de Vénus*, esquisse peinte en camaïeu. Cette toile a été contre-collée, larg, 33 p., haut, 18 p.; 68. *Vénus venant prier Vulcàn de forger des armes pour Énée*; esquisse peinte en camaïeu. Larg. 16 p., haut 14 p.”

## 19 (back to entry)

**Nicolas-Guy Brenet** (1728–1792, Paris) ***Aethra Showing Her Son Theseus the Place Where His Father Had Hidden His Arms***, 1768 Oil on canvas, 19¾ × 23 ½ in. (50. 2 × 59.7 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.21

PROVENANCE  
Andrew S. Ciechanowiecki (1924–2015), London by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 4, ill.; American Federation of Arts 1994–95, no. 35, ill.; Omaha 2002–3, no. 25, ill.

REFERENCES  
Montaiglon 1875–92, vol. 7 (1886), p. 377; Sandoz 1979, p. 93; Paris 1984–85, p. 144; Los Angeles 2006, p. 69.

### 20 (back to entry)

**Jean-Siméon Chardin** (1699–1779, Paris) ***Soap Bubbles***, probably after 1739 Oil on canvas, 23⅝ × 28¾ in. (60 × 73 cm) Signed lower right: J. S. *chardin*

Gift of The Ahmanson Foundation M.79.251

PROVENANCE  
(Possibly Paris, Dulac Sale, 6 Apr. 1801). Possibly Thomas de Masclary (1755–1836), Montpellier, by descent to his daughter; Adèle d’Alichoux (1794–1818), by descent to her daughter; Julie d’Alichoux de Senegra (d. 1840), by inheritance to her widower; Alexandre Léonce Tapié de Celeyran (1807–1847), to his second wife; Louise d’Imbert du Bosc (1815–1905), by descent to; Adèle Zoe Tapié de Celeyran (1841–1930), married in 1863 to Alphonse Charles de Toulouse Lautrec. [Manzi, Joyant & Cie, Paris]. (Sale, Paris, Ader, Picard, and Tajan, Hôtel Drouot, 28 Feb. 1973, lot 90 [as copy]). [Claus Virch, Paris, sold 1979 to]; LACMA.

EXHIBITIONS  
Los Angeles-New York-Washington 1990–91, ill.; Paris-Düsseldorf-London-New York 1999–2000 (Paris and Düsseldorf only), no. 43, ill.; Los Angeles 2001–2, no. 95, pp. 194–97, ill. p. 195; Ferrara-Madrid 2010–11, no. 32, ill.

REFERENCES  
Wildenstein 1933, nos. 137, 138 (as lost); Wildenstein 1963, no. 78 (as lost); Conisbee 1986, pp. 133, 136; Conisbee, Levkoff, and Rand 1991, no. 13, pp. 58–61, ill.; Roland Michel 1994, pp. 44, 46, 126, 134, 193, 233 nn. 14, 15; Rosenberg and Temperini 1999, no. 98B; Herbert 2001, pp. 251–52; Los Angeles 2006, p. 66, ill. 76; Conisbee 2009.

TECHNICAL REPORT<sup>1</sup>  
The painting now has its original format, but at one time it had been reduced in size to 22 by 23 inches. The support, a plain-weave, medium-weight linen, is lined with an aqueous adhesive to canvas. The X-radiograph revealed creases with paint loss and holes where

the painting had been folded over a smaller stretcher. The composition had been reduced by three inches on the right side and three-quarters of an inch on each of the other sides. The ground, a type found in other works by the artist, consists of a red ocher layer covered with a light gray-brown layer. The artist laid out the main design with a dark brownish paint on the light gray layer.

There are three autograph versions of this subject. The outline and size of the boy blowing bubbles, the glass of soap, and the upper head of a youth are nearly identical in each version, although the dimensions and surrounding scenery of the paintings differ in some aspects. It is not known how the artist transferred the same design to each painting, but it has been conjectured that he used chalk, which would have become invisible in the oil paint.

The hues in the painting are mixtures of several pigments in varying proportions to produce a range of tones. The flesh colors contain vermilion, yellow ocher, and white and possibly an organic yellow. Most of the paint contains chalk, which becomes more translucent in oil, and lead white. The artist applied middle tones directly wet-in-wet in several layers working from dark to light. The dark initial sketch shows through thinly applied local color to create transitions from middle tones to dark shadows. Frothy white impasto on the bubble blower’s forehead and on the glass of soap has a greater proportion of chalk to medium to bulk up the paint. On the surfaces of the flesh, coat, and hair there are colorful pastel strokes. The artist applied translucent green paint that contains a mixture of black, yellow, and white pigments for the background around the initial dark brown sketch of the composition. When the painting was near completion, he scumbled a light green color over the translucent green layer, and he blended it with the still-wet outlines of the forms for a fuzzy effect. The architecture, small child, and bubble were summarily and thinly painted.

The paint film has a large crack pattern. The perimeter of the painting that had been turned over has numerous losses, now restored. Scattered abrasion in the background has been toned. There are only scattered losses and restoration in the main part of the picture. The synthetic varnish on the painting has discolored to some degree, and restorations are discoloring.

NOTE  
<sup>1</sup> For more on this subject, see Joseph Fronek, “The Materials and Technique of the Los Angeles *Soap Bubbles*,” in Conisbee 1990, pp. 23–25; and William Leisher, J. L Greaves, and Ross Merrill, unpub-lished lectures, reports, and notes (Chardin object file, Department of Paintings Conservation, LACMA).

## 21 (back to entry)

**Jean-Baptiste Deshays** (1729, Rouen–1765, Paris) ***Scene from the Martyrdom of Saint Andrew (Saint Andrew, Brought by His Tormentors, Refuses to Worship the Pagan Gods)***, 1758 Oil on canvas, 21⅝ × 11¾ in. (54.3 × 29.8 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.19

PROVENANCE  
(Sale, Paris, Pierre Remy, 26 Mar. 1765, “Catalogue de dessins, tableaux, et estampes après le décès de M. Deshays,” lot 105, as *Saint André adorant la croix sur laquelle il doit être martyrisé*, with possibly lot 107, sold for 49 livres 1 sol to); Abbé Gruel (or Gruelle). (Sale, Paris, Basan, 5 Nov. 1781, “Catalogue de tableaux, dessins et estampes des plus grands maitres des trois écoles italienne, flamande et française, provenans du cabinet de M. \*\*\*,” lot 44. One of two sketches sold as “The Martyrdoms of St. Lawrence and St. Andrew).” Marie Bigot de Graveron, Présidente de Bandeville (sale, Paris, Pierre Remy, 3 Dec. 1787, lot 62, sold for 46 livres 19 sols to); “Glamont” (or “Hamont” or “Blamont”). Art market, Paris; Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.



EXHIBITIONS

Houston and other cities 1973–75, no. 10, ill.; American Federation of Arts 1994–95, no. 29, ill.; Omaha 2002–3, no. 23, ill.

REFERENCES

Sandoz 1977, p. 78; Bancel 2008, pp. 105–6, p. 33, ill. pp. 62 and 105.

NOTE

<sup>1</sup> The Bandeville sale lists a pair of paintings: “Deux Esquisses différemment composées du Martyr de Saint André, Etudes faites pour les tableaux en grand qui sont à Saint André de Rouen; elles sont peintes sur toile & portent chaque 19 pouces et 6 lignes de haut sur 10 pouces de large.” It seems likely that the paintings were bought as a pair from the Deshays sale and kept together as a pair through at least this sale.

## 22 (back to entry)

**Alexandre-François Desportes** (1661, Champigneulles–1743, Paris) ***Dog Pointing Partridges in a Landscape***, 1719 Oil on canvas, 44× 563⁄4 in. (112× 144 cm) Signed and dated lower left: *Desportes 1719*

Gift of The Ahmanson Foundation AC1993.39.1

PROVENANCE

The family of the prince de Ligne,<sup>1</sup> possibly since the early 18th century, sold 1993 through Banque Paribas to; LACMA.

EXHIBITION

Mexico City 1994, no. 71, p. 132, ill. p. 106.

REFERENCE

Lastic and Jacky 2010, no. P621, pp. 143, 145, 165.

TECHNICAL REPORT

The painting is on a medium-weight, plain-weave canvas that has been lined with an aqueous adhesive to another canvas. The original canvas has cusping on all sides. Less than one inch of the top edge of the painting was folded over the strainer at one time, probably to mitigate sagging. Later, when the

painting was lined, the top edge was regained, and the tacking margin was flattened to be partially incorporated into the picture plane. Stretcher bar marks from a former stretcher exist on all sides and along the vertical center of the painting.

The canvas has a thin white ground. A few lines in a dark color made with brush and fluid paint are on the ground, but the infrared photograph revealed no underdrawing and no significant artist’s changes. Thin, fluid paint was used to lay in the composition. The imagery was developed with opaque paint of a creamy consistency applied in various thicknesses and with dark medium-rich paints. Paint application was wet-in-wet and wet-over-dry. The artist used hatching and dabs and small dots of paint to develop texture and detail for the flora and fauna. The flowers in the right foreground and the tree at the far right were painted over the already completed landscape.

The painting is in good condition. Light abrasion and scattered small losses have been restored. Later repaint is visible along the top edge where the canvas is distorted. There is a pattern of cracks throughout the paint layer that includes occasional spiral and prominent linear cracks, and minute losses of paint exist at the intersections of the cracks. The natural resin varnish has yellowed slightly.

NOTE

<sup>1</sup> It is unknown when the painting entered the collection of the de Ligne family, one of the oldest noble families in Belgium, whose principal residence since 1394 was the castle at Beloeil. In the eighteenth century, Claude Lamoral II (1685–1766), 6th prince de Ligne, transformed the fortified castle into a luxurious country estate. Inspired by Louis XIV’s Versailles, it was elegantly furnished as a French château, housing the family’s art collection. It is therefore possible that Desportes’s painting entered the family’s collection at that time, possibly even acquired directly from the internationally admired artist.

## 23 (back to entry)

**Gabriel-François Doyen** (1726, Paris–1806, Saint Petersburg) ***The Russian Nobility Offering the Imperial Princes to Minerva***, ca. 1794 Oil on canvas, 373⁄8 × 28 in. (94.9× 71.1 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.20

PROVENANCE

Paul Delaroff (1852–1913), Saint Petersburg. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 13, ill.; American Federation of Arts 1994–95, no. 31, ill.; Omaha 2022–3, no. 24, ill.

REFERENCE

Los Angeles 2006, p. 69.

## 24 (back to entry)

**Louis Galloche** (1670–1761, Paris) ***Saint Martin Sharing His Coat with a Beggar***, ca. 1737 Oil on canvas, 155⁄8 × 103⁄8 in. (39.7× 26.4 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.7

**Louis Galloche** (1670–1761, Paris) ***Saint Martin Kneeling in Front of an Eremitic Monk***, ca. 1737 Oil on canvas, 155⁄8 × 103⁄8 in. (39.7× 26.4 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.8

PROVENANCE

[Galerie Joseph Hahn, Paris, by 1972]. Andrew S. Ciechanowiecki (1924–2015), London, by 1972, sold 2000 to; LACMA.

EXHIBITIONS

Paris 1972, nos. 10, 11, ills.; Houston and other cities 1973–75, nos. 11, 12, ills.; American Federation of Arts 1994–95, nos. 9, 10, ills.; Omaha 2002–3, nos. 7, 8, ills.

## 25 (back to entry)

**Noël Hallé** (1711–1781, Paris) ***Saint Anne Revealing to the Virgin the Prophecy of Isaiah***, ca. 1749 Oil on canvas, 245⁄8 × 161⁄4 in. (62.5× 41.3 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.16

PROVENANCE

Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS

Albuquerque 1980, no. 32, ill.; Rochester-New Brunswick-Atlanta 1987–88, no. 27, ill.; American Federation of Arts 1994–95, no. 22, ill.; Omaha 2002–3, no. 20, ill.

REFERENCES

Willk-Brocard 1995, pp. 374–75, no. 34, ill.; Los Angeles 2006, no. 77, ill.

## 26 (back to entry)

**Jean-Antoine Houdon** (1741, Versailles–1828, Paris) ***Seated Voltaire***, ca. 1779–before 1828 Plaster with metal supports, traces of dark greenish-blue paint, 54 × 28 × 37 in. (137.2 × 71.1 × 94 cm)

Gift of The Ahmanson Foundation M.2004.5

PROVENANCE

Melchior, marquis de Polignac (1880–1950), Château Pommery (near Rheims). (Sale, Monaco, Sotheby’s, *Bel Ameublement*, 21 Feb. 1988, lot 620, to); [Wildenstein & Co., Inc., New York, sold 2004 to]; LACMA.

REFERENCES

Article signed J[ason] E. K[aufman], *Art Newspaper*, no. 145 (Mar. 2004); article signed Christopher Knight, *Los Angeles Times*, 5 Mar. 2004; *Los Angeles Times*, 4 Apr. 2004, p. E55; “100 Top Treasures,” *Art and Antiques*, Nov. 2004, p. 69; Baillio 2005, p. 66, fig. 97, p. 95, no. 97; Los Angeles 2006, pp. 70–72, ill. 83.

## 27 (back to entry)

**Jean Jouvenet** (1644, Rouen–1717, Paris) ***The Raising of Lazarus***, ca. 1711 Oil on canvas, 391⁄2 × 631⁄2 in. (99.4× 161.3 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.4

PROVENANCE

Possibly [Alexander Stuart?]<sup>1</sup> (sale, London, Christies, 25–26 Feb. 1788, lot 97, “Jouvenet, *The Raising of Lazarus*,” sold for £4.4 to); Parsons. Possibly anonymous (sale, Paris, Clisorius, 21 Nov. 1808, lot 84, as “Jouvenet, Un tableau, esquisse avancée, Lazare faisant enterer les morts”). Probably Thomas Theodoor Cremer (1742–1815), Rotterdam (sale, Rotterdam, Leen, 16 Apr. 1816, lot 48: “J. Jouvenet, De opwekking van Lazarus. Eene uitvoerige schets van het stuk, ’t welk zich in de kerk van St. Martin te Parijs bevind. Bekend uit de prent gegraveerd door Audran. Doek, Hoog 36, Breed 60 duimen”);<sup>2</sup> Herriston. Possibly Van Meldert (sale, Mechelen, Belgium, Elst, 17 May 1837, lot 140, “Jean Jouvenet, Très belle esquisse représen-tent la résurrection de Lazarre,” sold for 5 frs. to); Van Bredael. Andrew S. Ciechanowiecki (1924–2015), London, by 1994, sold 2000 to; LACMA.

EXHIBITIONS

American Federation of Arts 1994–95, no. 5, ill.; Omaha 2002–3, no. 22, ill.

REFERENCES

Schnapper 1974, p. 213 (possibly the preliminary sketch sold in Paris 29 Mar. 1763, no. 54, mentioned in reference to the painting at the Louvre); Schnapper and Gouzi 2010, p. 178, ill. p. 276.

NOTES

<sup>1</sup> According to the notes of the sale cited in the Getty Provenance Index, Sales Contents Database, the name of the seller of the painting in Christie’s original copy is illegible. The sale was called “Alexander Stuart.”

<sup>2</sup> “*The Raising of Lazarus*. A detailed sketch of the piece found in the church of Saint Martin in Paris. Known by the print engraved by Audran. Canvas, 36 × 60 thumbs, sold for fl. 80.” Jean Audran’s print was published in Landon 1803–20, vol. 9 (1809), pl. 1.

## 28 (back to entry)

**Pierre Legros II** (1666, Paris–1719, Rome) ***Saint Thomas***, 1703–4 Terracotta, 273⁄8 × 181⁄2 × 103⁄4 in. (69.5× 47× 27.3 cm)

Purchased with funds provided by William Randolph Hearst, The Ahmanson Foundation, Chandis Securities Company, B. Gerald Cantor, Camilla Chandler Frost, Anna Bing Arnold, an anonymous donor, Duveen Brothers, Inc., Mr. and Mrs. William Preston Harrison, Mr. and Mrs. Pierre Sicard, Colonel and Mrs. George J. Dennis, and Julia Off by exchange 84.1

PROVENANCE

[Cyril Humphris, London, sold 1984 to]; LACMA.

REFERENCES

Schaefer 1986, pp. 415–16, fig. 3; Conisbee, Levkoff, and Rand 1991, no. 32, pp. 125–27, ill. ; Souchal 1993, no. 24, p. 147, ill.; Bissell 1997, p. 84, fig. 50; Rome 2005, no. 46, p. 162, ill. p. 163.

## 29 (back to entry)

**François Lemoyne** (1688–1737, Paris) ***Diana and Callisto***, ca. 1725–28 Oil on canvas, 291⁄2 × 37 in. (76 × 95 cm) Signed and dated lower right on the rocks: *F. Lemoyne 172[7 or 3]*

Gift of The Ahmanson Foundation M.2000.72

PROVENANCE

Bought by an English collector ca. 1748. Nathaniel Webb (1725–1786), by 1767. Richard Hulse (ca. 1725–1803) (sale, London, Christie’s, 22 Mar. 1806, lot 23, sold to); Colonel Thornton. Mrs. Campbell Johnson (sale, London, Sotheby’s, 21 Feb. 1945, lot 135, sold to);



Mrs. M. G. Wengraf, by descent in 1965 to; [Alex Wengraf, London, sold 2000 to]; LACMA.

EXHIBITIONS

London 1954–55, no. 467; Paris-Philadelphia-Fort Worth 1991–92, pp. 250–55, no. 24, ill.

REFERENCES

Dacier 1909–21, pt. 10, vol. 5 (1919), p. 29, no. 82; Fontaine 1910, p. 65; Dimier 1928–30, vol. 2 (1930), p. 90, no. 4; Bordeaux 1984, pp. 105–6, no. 60, ill. pl. IV; Fredericksen 1988–90, vol. 2 (1990), pt. 1, p. 536; Los Angeles 2006, pp. 63, ill. 71.

TECHNICAL REPORT

The painting’s support is a plain-weave canvas that has been lined to canvas. Study of the surface of the painting suggests either that the ground may be dark gray or that a dark imprimatura is present. Dark gray is visible in all of the cracks and in various thinly painted areas. Vignettes that appear most bright in intensity may have an underlayer of a light color.

The artist painted wet-in-wet and over dry paint, and he made use of dark transparent paint and scumbles. The blue of the thickly painted sky was applied early in the process, and then the clouds, the upper parts of the trees, and the leftmost part of the cliffs were painted. The figures were brushed in with flesh tones, and thin, warm, dark paint was applied for shadows. A thin, medium-gray paint was applied over painted figures to place them into a softly shaded space, as is the case for the two nymphs to the left of Diana. The couple in the middle ground was thinly painted in muted tones over the partially completed landscape. The sky and distant landscape at the center of the picture are confused by possible pentimenti that are now visible because of removal of the artist’s overpaint and/ or growing transparency of the oils. The low branch of the large tree trunk that projects into the sky just above the horizon may have been overpainted by the artist, but it has become visible. In the same general area, a faint gray figure, which is about half the size of

the figures in the middle distance, faces to the right, and a much smaller male figure strides to the right in the far distance. The latter figure consists of only several strokes of white paint. Which of the various forms and marks were meant to be visible in the final painting is not clear. In addition, adjustments of the more prominent figures have become visible. Callisto’s right arm and the right leg of the nymph behind her were initially farther to their right. The inscription below Diana’s feet was painted with a fine brush and dark reddish paint.

The surface retains a sense of paint texture and contrasting thicknesses of paint. Study of the surface with ultraviolet light revealed restorations scattered throughout the picture; nevertheless, the main figures and elements of the landscape have been preserved. The nymph to the left of Diana has more restoration than any of the other figures. A restoration about two inches in diameter is located in the sky in the center of the image. General surface abrasion has been toned in many areas. The inscription is difficult to read because of abrasion and reinforcement (especially of the date) and overlaying remnants of a discolored older varnish that fluoresces yellow in ultraviolet light. The painting was last restored in the 1970s by Joseph Shepherd. The period frame was restored by Paul Levy.

### 30 (back to entry)

**Guillaume Lethière** (1762, Sainte-Anne, Guadeloupe–1832, Paris) ***The Death of Virginia***, ca. 1800(?) Oil on canvas, 19½ × 30 in. (49.5 × 76.2 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.35

PROVENANCE

Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS

Albuquerque 1980, no. 42; American Federation of Arts 1994–95, no. 83, ill.; Los Angeles 2001; Omaha 2002–3, no. 39, ill.

REFERENCES

(Possibly) Sandoz 1975, pp. 31–32, no. 14b, as private collection, Paris; Marandel 1980, pp. 15–16, fig. 11; Sérullaz 2005, pp. 76, 82 n. 5.

### 31 (back to entry)

**Carle van Loo** (1705, Nice–1765, Paris) ***Theseus Taming the Bull of Marathon***, ca. 1730 Oil on canvas, 26 × 58 in. (66 × 147.3 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.15

PROVENANCE

Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 81, ill.; American Federation of Arts 1994–95, no. 20, ill.; Omaha 2002–3, no. 17, ill.

REFERENCES

Nice-Clermond-Ferrand-Nancy 1977, no. 33; New York-New Orleans-Columbus 1985–86, p. 139, no. 127.

### 32 (back to entry)

**Carle van Loo** (1705, Nice–1765, Paris) ***The Three Graces***, ca. 1763 Oil on canvas, 23 × 18¼ in. (58.4 × 46 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.14

PROVENANCE

Chevalier de Damery (aka Jean-Louis-Antoine, le Valliant de Damery, 1723–1803), Paris, by 1769 (estate sale, Paris, 26–27 Brumaire, An XII [18–19 Nov. 1803], lot 22, sold together with lot 23 for 11 frs. 15 to);<sup>1</sup> [Guy Irlande, Paris]. Marquis de Salamanca (seal with arms

of the family on stretcher).<sup>2</sup> Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 84, ill.; American Federation of Arts 1994–95, no. 19, ill.; Omaha 2002–3, no. 18, ill.; Tours-Portland 2008–9, pp. 190–91, no. 49, ill.; Montpellier-Lausanne 2013–14, pp. 20, 71, 220, ill. p. 221, p. 325, no. 36.

REFERENCES

Lastic 1974, pp. 194–96, ill. p. 197, fig. 1; Nice-Clermond-Ferrand-Nancy 1977, no. 177; Paris 1984–85, p. 376, under no. 111; Wintermute 1985, p. 139, no. 125.

| NOTES   |
|---|
| 1 Called “un sujet de Grâces.” Lot 22 also included sketches by Loo, <i>Suzanne &amp; les Vieillards</i> and <i>Saint-Pierre</i> .  |
| 2 Probably José de Salamanca (1811–1883), Madrid, a Spanish nobleman, politician, and businessman, who served as finance minister of Spain and was responsible for the expansion of Madrid. He was forced into exile at various points in his career, during which time he resided in Paris. Sales from his collection took place in Paris on 3–6 June 1867 (Pillet) and 25–26 January 1875 (Drouot), and others. Neither this painting nor any other French paintings were in the sales, which included only Spanish, Italian, Flemish, and Dutch paintings. |

### 33 (back to entry)

**Carle van Loo** (1705, Nice–1765, Paris) ***The Victory of Alexander over King Porus***, ca. 1738 Oil on canvas, 25⅞ × 36 in. (65.7 × 91.4 cm) Signed lower left: *Carlo Vanloo*

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.13

PROVENANCE

H. D. Molesworth, London, by 1968; Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS

London 1968, no. 447; Albuquerque 1980, no. 65, ill.; American Federation of Arts 1994–95, no. 18, ill.; Omaha 2002–3, no. 17, ill.

REFERENCES

Rosenberg 1969, p. 99; Nice-Clermond-Ferrand-Nancy 1977, no. 64; New York-New Orleans-Columbus 1985, p. 139, no. 126; Los Angeles 2006, p. 69.

### 34 (back to entry)

**François-Guillaume Ménéageot**

(1744, London–1816, Paris)

***The Death of Leonardo da Vinci in the Arms of François I***, ca. 1781

Oil on canvas, 21⅜ × 21⅝ in.

(54.3 × 54.9 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.25

PROVENANCE

Anne-Louis Girodet-Trioson (1767–1824), Paris (estate sale, Paris, 11–25 Apr. 1825, lot 414). François Hippolyte Walferdin (1795–1880), Paris (estate sale, Paris, 12–16 Apr. 1880, lot 146, sold for 145 frs. to); Haro;<sup>1</sup> Henri Haro (1855–1911), Paris (estate sale, Paris, 18–20 Mar. 1912, lot 195, sold for 150 frs.). (Louis?) Mairret collection, Paris, before 1935. Private collection, Geneva. M. J. Tully, London, acquired in 1976 (sale, New York, Christie’s, 15 Jan. 1986, lot 81, sold to); Andrew S. Ciechanowiecki (1924–2015), London, by 1987–88, sold 2000 to; LACMA.

EXHIBITIONS

Rochester-New Brunswick-Atlanta 1987–88, no. 39, p. 130, ill. p. 131; American Federation of Arts 1994–95, no. 46, ill.; Omaha 2002–3, no. 30, ill.

REFERENCES

Antal 1935, p. 162, pl. IIIB; Florisoone 1948, p. 113, pl. 155; Sez nec and Adhémar 1957–67, vol. 4 (1967), p. 330; Lossky 1967, p. 50, ill.; Willk-Brocard 1978, no. 12, p. 67, fig. 23; Paris 1984–85, p. 330.

| NOTE   |
|--|
| 1 The 1880 sale catalogue identifies the buyer only as “Haro.” Because Henri Haro was then only twenty-five, it is possible that the buyer was actually his father, Etienne-François Haro (1827–1897), and that Henri inherited the painting from him. The senior Haro was a student of both Ingres and Delacroix and had a significant collection, which included works from Ingres’s studio. Two sales of Etienne-François’s collection took place in 1892 and 1897. Henri followed his father as a painter, <i>expert</i> , dealer, and restorer of paintings in Paris. |

### 35 (back to entry)

**Charles-Joseph Natoire** (1700, Nîmes–1777, Castel Gandolfo) ***Psyche in the Underworld (Psyche Obtaining the Elixir of Beauty from Proserpine)***, ca. 1735–39 Oil on canvas, 101⅞ × 65¾ in. (258.8 × 167 cm)

Gift of The Ahmanson Foundation M.2001.80

PROVENANCE

Possibly commissioned by Louis-Denis de La Live de Bellegarde (1679–1751) for his Château de La Chevrette, Saint-Denis, near Paris. Private collection, France. [Marc Blondeau and Associates, sold in 2001 to]; LACMA.

REFERENCES

“Selection of 2002 Acquisitions” 2002, ill. p. 32; Bailey 2002, p. 255 n. 17; Caviglia-Brunel 2004, p. 37, ill. 7; New York-London 2005–6, p. 120, under no. 46; Los Angeles 2006, pp. 63, 66, ill. 75; Caviglia-Brunel 2011, p. 183 n. 28, ill.; Caviglia-Brunel 2012, p. 284, ill. p. 100.

TECHNICAL REPORT

The measurements of the painting have changed more than once since it was painted. The original support, a herringbone-weave, blue-and-white-striped canvas, had been lined with an aqueous adhesive to a plain-weave canvas. At that time the original tacking margins were folded out and painted, extending the design by as much as 2½ inches on the right side and 1 inch on the left. Since the bottom tacking margin had been trimmed, the painting was set at the edge of the stretcher. At a later time, an 8-inch-wide strip of canvas was added to the top of the



painting. Small scallops had been cut out of the upper two corners of the addition: the lining canvas that was exposed was painted brown.

A cross section of the ground and paint revealed the following: a translucent layer, probably sizing, directly on the canvas, containing some brown particles; a dark gray layer—the ground—on top of the size; and a creamy-colored layer, a second ground.

The artist painted in a direct manner, creating the scene in one or more applications of paint. Paint ranges from thin vehicular to low impasto. He applied dark glazes over local colors, such as the midtones of the flesh, for the shadows. The opaque paints of the sky and the gray platform were thinly applied in a brushy manner. The infrared reflectogram revealed some minor changes in positions of the figures, and Psyche’s right hand was originally pointed more upward.

The painting is in good condition with a few exceptions. The most extensive damage/restoration is along the top, and this includes a large circular restoration at the upper right in the grotto. The surface of the painting has some general light abrasions, especially in the darks of the grotto and in the clouds, that have been toned. The figures are in good condition, except for some localized abrasion of the shadows. The gray-haired figure at the lower left, however, has more abrasion than the others. There are numerous smaller damages and restorations scattered throughout the picture. The craquelure has a medium interval with slightly raised edges.

When the painting was acquired, its surface had a very discolored coating, which consisted of several varnish layers. Restoration was carried out at LACMA in 2001. The old lining and the addition were removed, and the painting was relined with a paste/glue adhesive to linen. It now has a dammar varnish.

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| <b>36</b> <span><span>(</span><a href="#">back to entry</a><span>)</span></span>   |
| <b>Augustin Pajou</b><br>(1730–1809, Paris)<br><i><b>Portrait of a Man</b></i> , 1791<br>Plaster on painted wood socle and plinth; overall (with socle and plinth): 29¾ × 19½ × 11 in. (75.6 × 49.5 × 27.9 cm)<br>Inscribed on right shoulder truncation: <i>Par Pajou Citoyen de La Ville de Paris. 1791</i><br>Painted on front of plinth: SI TROMPANT NOS DOULEURS D’UN PERE QUI N’EST PLUS / CETTE ARGILE À NOS YEUX SAIT RETRACER L’IMAGE, / DANS NOS CŒURS AFFLIGÉS, OU VIVRONT SES VERTUS, / NOTRE AMOUR LUI CONSACRE UN PLUS DURABLE HOMMÂGE. (While this clay can deceive our sorrow for a father who has died / by re-creating his image before our eyes, / It is in our suffering hearts, where his virtues survive, / that our love accords to him a more lasting homage.) |
| <span></span> <div>Gift of The Ahmanson Foundation<br/>M.75.101</div>  |
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PROVENANCE  
Monsieur Wolff. Pierre Decourcelle (1856–1926), before 1900, by inheritance to his wife; née Edmée About (1866–1960), by inheritance to their daughter; Mme Jacques Loste, née Claudine Decourcelle (1899–1992). [Galerie Black-Nadau, Monte Carlo, at least from 1972, sold 1975 to]; LACMA.

REFERENCES  
Paris 1900, no. 430; Lami 1910–11, vol. 2 (1911), p. 221; Stein 1912, pp. 72–75, 416; Paris 1932, no. 55, p. 47; London 1968, p. 138, no. 814, fig. 349; “Acquisitions” 1978; Los Angeles 1987, p. 148; Conisbee, Levkoff, and Rand 1991, no. 8, pp. 40–42, ill.; Paris-New York 1997–98, under no. 138, p. 352.

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| <b>37</b> <span><span>(</span><a href="#">back to entry</a><span>)</span></span>   |
| <b>Jean-Baptiste Regnault</b><br>(1754–1829, Paris)<br><i><b>Aeneas Offering Presents to King Latinus and Asking Him for the Hand of His Daughter</b></i> , 1778<br>Oil on canvas, 9¼ × 19¼ in. (23.5 × 48.9 cm)<br>Signed and dated lower right: <i>Renaud f 1778</i> |
| <span></span> <div>The Ciechanowiecki Collection,<br/>Gift of The Ahmanson Foundation<br/>M.2000.179.31</div>  |
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PROVENANCE  
Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS  
Salon of 1783, Paris, no. 169; Albuquerque 1980, no. 3 (attr. Jean-Baptiste Bénard); American Federation of Arts 1994–95, no. 74, ill.; Omaha 2002–3, no. 36, ill.

REFERENCE  
Blanc 1861–76, vol. 2 (1865), p. 8.

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| <b>38</b> <span><span>(</span><a href="#">back to entry</a><span>)</span></span>  |
| <b>Jean-Bernard Restout</b><br>(1732–1796, Paris)<br><i><b>The Arrival of Aeneas in Carthage</b></i> , ca. 1772–74<br>Oil on paper laid on canvas, 12¼ × 27 in. (31.1 × 68.5 cm)            |
| <span></span> <div>The Ciechanowiecki Collection,<br/>Gift of The Ahmanson Foundation<br/>M.2000.179.23</div>   |
| <b>Jean-Bernard Restout</b><br>(1732–1796, Paris)<br><i><b>The Departure of Dido and Aeneas for the Hunt</b></i> , ca. 1772–74<br>Oil on paper laid on canvas, 12⅝ × 15¾ in. (32.1 × 40 cm) |
| <span></span> <div>The Ciechanowiecki Collection,<br/>Gift of The Ahmanson Foundation<br/>M.2000.179.22</div>   |
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PROVENANCE  
(Both) Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 86 (attr. to J.-M. Vien), ill.; Albuquerque 1980, no. 55 (attr. to Jean Restout), ill.; American Federation of Arts 1994–95, nos. 38, 39, ills.; Omaha 2002–3, nos. 27, 28, ills.

REFERENCES  
Engerand 1901, p. 426, n. 3; Fenaille 1901, pp. 328–29; Bailey 1985, p. 142, no. 154 (attr. to J. M. Vien); Gaechtgens and Lugand 1988, p. 219, no. 85(a) as “very doubtful Vien”; New York 1999, pp. 190–92, under no. 83, ill.; Willk-Brocard 2001, pp. 462–63, figs. 8, 9; Los Angeles 2006, p. 69; Marandel 2017, p. 65; Willk-Brocard 2018, p. 159, nos. 76P, 77P.

**39** ([back to entry](#))

**Hubert Robert**  
(1733–1808, Paris)  
***Stair and Fountain in a Park***, ca. 1775(?)  
Oil on canvas, 133⅞ × 110¼ in. (340 × 280 cm)

Gift of The Ahmanson Foundation  
AC1995.170.1

PROVENANCE  
Camille Groult (1837–1908), by 1905; by descent in the family to; [Elizabeth Royer, Paris, sold 1995 to]; LACMA.

EXHIBITION  
Washington 2016, no. 71, ill.

REFERENCES  
Flament 1908; Herzog 1989, p. 39, ill., p. 41, fig. 10; Los Angeles 2006, pp. 62, ill. 69.

TECHNICAL REPORT  
The canvas support is made of three vertical pieces of identical plain-weave fabric. The painting was lined at some time to one large canvas with an aqueous adhesive. Original tacking edges were probably removed at that time. The artist painted the large fountain with its opaque white paint over the left seam so that it is less apparent. The support has a few short tears, but the lining has remained strong. The nine-window stretcher was probably supplied at the time of the lining.

The painting has a double ground: a red layer lies directly on the canvas, and a thinner, white layer is over the red. At least parts of the design were drawn on the white ground with a dry medium, such as graphite or charcoal. The schematic drawing is visible in some thinly painted areas. For example, ruled lines for the steps are slightly visible.

The landscape, the foliage, and the architecture were painted with several layers of thin translucent colors. The opaque colors, those containing lead white for the sky and the sprays from the fountains, were thinly applied so that any colors below affect the final appearance. The artist’s numerous shades of gray, green, and brown were mixed on the palette or produced by layering transparent colors.

There are few notable pentimenti. The arch over the waterfall was lowered by about an inch from its first placement, which is visible in normal viewing circumstances. Another change—not so easily detected—is located to the right of the figure of the woman in the central foreground. During cleaning in 1996, it became apparent that Robert had painted a figure of a boy who held a pole of some sort at a diagonal. However, Robert changed his mind and scraped out the figure, except for one of his legs and the pole. He then resur-faced the area with some sort of plaster, which now is old and cracked, and painted over the new surface and the remaining original paint to match the surrounding greenery and earth. Unfortunately, Robert’s repaint was removed at some time, necessitating reworking the area.

The condition of the picture is excellent. However, when it came to the museum, it had not been cleaned for perhaps a century. Consequently, it was covered with several layers of discolored varnish and a great deal of dirt and soot. There were also discolored restorations from various times sandwiched between the layers of varnish.

The 1996 restoration included removal of the nonoriginal repaint that was obviously later and discolored. The painting was varnished with a natural resin.

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| <b>40</b> <span><span>(</span><a href="#">back to entry</a><span>)</span></span>  |
| <b>Jacques Sablet</b><br>(1749, Morges, Switzerland–1803, Paris)<br><i><b>Helen Saved by Venus from the Wrath of Aeneas</b></i> , 1779<br>Oil on paper laid on canvas, 19½ × 13½ in. (24.1 × 34.3 cm) |
| <span></span> <div>The Ciechanowiecki Collection, Gift of The Ahmanson Foundation<br/>M.2000.179.27</div>   |
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PROVENANCE  
The artist, at least until 1781. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 14 (attr. to Gabriel-François Doyen), ill.; American Federation of Arts 1994–95, no. 55. ill.; Omaha 2002–3, no. 32, ill.

REFERENCE  
Nantes-Lausanne-Rome 1985, p. 47, under no. 6.

**41** ([back to entry](#))

**Jacques Sablet**  
(1749, Morges, Switzerland–1803, Paris)  
***Allegory of the City of Bern***  
(***The Temple of the Liberal Arts, with the City of Bern and the Goddess Minerva***), 1779  
Oil on canvas, 13¼ × 21 in. (33.7 × 53.3 cm)

The Ciechanowiecki Collection,  
Gift of The Ahmanson Foundation  
M.2000.179.28

PROVENANCE  
The artist, at least until 1781. Andrew S. Ciechanowiecki (1924–2015), London, by 1970, sold 2000 to; LACMA.

EXHIBITIONS  
Houston and other cities 1973–75, no. 105 (as anonymous), ill.; American Federation of Arts 1994–95, no. 56, ill.



REFERENCES

Nantes-Lausanne-Rome 1985, under no. 6 (where the early provenance of the version in the museum in Lausanne may apply to the present work); Omaha 2002–3, pp. 60–61, ill.

## 42 (back to entry)

### Jean-Pierre Saint-Ours

(1752–1809, Geneva)
***The Reunion of Cupid and Psyche***, 1793
Oil on panel, 13⅞ × 15¾ in. (35.2 × 40 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.30

PROVENANCE

The artist, sold 1793 to; Jean-Isaac Thé-lusson (1758–1823), Geneva. Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2002 to; LACMA.

EXHIBITIONS

Albuquerque 1980, no. 22 (attributed to Gagneraux); American Federation of the Arts 1994–95, no. 59; Omaha 2002–3, no. 35, as Saint-Ours.

REFERENCES

Rome-Dijon 1983, p. 129, under nos. 4 and 50; Perry 2006, p. 52, ill.; Rosenberg and Peronnet 2006, p. 57, under no. F.1; Rosenberg and Peronnet 2006a, p. 255, fig. 11; Geneva 2015–16, p. 46, under no. 4.

## 43 (back to entry)

### Pierre Subleyras

(1699, Saint-Gilles-du-Gard–1749, Rome)
***The Emperor Heraclius Carrying the Cross***, 1728(?)
Oil on canvas, 16⅓ × 12 ½ in. (41 × 31.8 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.10

PROVENANCE

Serra, Duca di Cardinale, Naples; Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Houston and other cities 1973–75, no. 76 (as representing Saint Ambrose and the emperor Theodosius), ill.; American Federation of Arts 1994–95, no. 15, ill.; Omaha 2002–3, no. 13, ill.

## REFERENCE

Paris-Rome 1987, pp. 151, 298–99, fig. 8.

## 44 (back to entry)

### Pierre Subleyras

(1699, Saint-Gilles-du-Gard–1749, Rome)
***Seven Angels Adoring the Christ Child***, ca. 1730–40
Oil on canvas, 11¾ × 8⅞ in. (29.8 × 22.5 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.9

PROVENANCE

Constantino Bartolomei(?) (d. 1767); Jacques-Claude de Bèze de Lys (1713–1775) (sale, Paris, Rémy, 3 Apr. 1775, lot 95). Louis-François de Bourbon, prince de Conti (1717–1776) (sale, Paris, Rémy, 8 Apr. 1777, lot 705, to); M. Lauglier.<sup>1</sup> Jean-Baptiste-Pierre Lebrun and Nicolas Lerouge (sale, Paris, 19 Jan. 1778, lot 97, to); François-Pascal Haudry (1718–1800) (sale, Orléans, 4? Aug. 1800, no. 24). Anthony M. Clark (1923–1976) (sale, London, Christie’s, 6 July 1978, lot 58); Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS

Albuquerque 1980, no. 57, ill.; American Federation of Arts 1994–95, no. 14, ill.

REFERENCE

Paris-Rome 1987, fig. 1, under no. 50.

NOTE

<sup>1</sup> This name is written in the annotated sale catalogue at the Getty Research Institute, call no. 408624.

## 45 (back to entry)

### Joseph-Benoît Suvée

(1743, Bruges–1807, Rome)
***The Predication of Saint Paul***, ca. 1779
Oil on canvas, 19¾ × 15¼ in. (50.2 × 38.7 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.24

PROVENANCE

Probably in the collection of the painter Adolphe Roëhn (1780–1867). (Sale, Paris, Hôtel Drouot, 2 Mar. 1868, lot 77). [Galerie Joseph Hahn, Paris]. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA.

EXHIBITIONS

Paris 1779, no. 191, p. 37; Florence 1969, unnumbered, ill.; Paris 1972, no. 28; Houston and other cities 1973–75, no. 77, ill.; American Federation of Arts 1994–95, no. 45, ill.; Omaha 2002–3, no. 29, ill.; Los Angeles 2001.

REFERENCES

Bellier de la Chavignerie and Auvray 1882–87, vol. 2 (1885), p. 535; Du Pont de Nemours 1908, p. 85 n. 187; Sanchez 2005, vol. 3, p. 1568; Join-Lambert and Leclair 2017, p. 88, ill., pp. 219–20, P. 75.

## 46 (back to entry)

## Pierre-Henri de Valenciennes

(1750, Toulouse–1819, Paris)
***Landscape with Ruins***, possibly 1782–85
Oil on paper laid on canvas, 13 × 19 in. (33 × 48.3 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.29

PROVENANCE

Galerie de Bayser, Paris, in 1973–74. Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS

Paris 1973–74; Albuquerque 1980, no. 64, ill.; American Federation of Arts 1994–95, no. 57, ill.; Omaha 2002–3, no. 34, ill.; Los Angeles 2008–9.

## 47 (back to entry)

### Joseph-Marie Vien

(1716, Montpellier–1809, Paris)
***Venus Emerging from the Sea***, ca. 1754–55
Oil on canvas, 12¾ × 16¼ in. (32.4 × 41.3 cm)
Inscribed on the back: *Esquisse de M. Vien faite à Rome* (by a later hand)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.17

PROVENANCE

(Artist’s sale, Paris, Paillet, 17 May 1809, lot 93). (Sale, London, Sotheby’s, 16 July 1980, lot 228, to); Andrew S. Ciecha-nowiecki (1924–2015), London, by 1994, sold 2000 to; LACMA.

EXHIBITIONS

American Federation of Arts 1994–95, no. 27, ill.; Omaha 2002–3, no. 21, ill.

REFERENCE

Gaechtgens and Lugand 1988, no. 208, ill.

## 48 (back to entry)

### François-André Vincent

(1747–1816, Paris)
***Democritus among the Abderitans***, 1784(?)
Oil on canvas, 18 × 21¾ in. (45.7 × 55.2 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.26

PROVENANCE

Possibly collection of the Société des Amis des Arts.<sup>1</sup> Probably Etienne Pallière (1761–1820), a pupil of the artist (sale, Paris, Coutelier, 25 Mar. 1820, lot 308, as “esquisse peinte en 1784,” to); [Meunier, Paris]. Possibly Xavier de Montépin (1823–1902). Possibly Comtesse Munier-Jolain (sale, Paris, Drouot, 9 Dec. 1910, lot 55, sold to); “Gellien.” [Jacques Petit-Hory, Paris]. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold in 2000 to; LACMA.

EXHIBITIONS

Possibly Salon of 1791, no. 348; Houston and other cities 1973–75, no. 89, ill.; American Federation of Arts 1994–95, no. 52, ill.; Omaha 2002–3, no. 31, ill.

REFERENCES

Dézallier d’Argenville 1791, p. 42; Renouvier 1863, p. 74; Bellier de la Chavignerie and Auvray 1882–87, vol. 2 (1885), p. 691; Rosenberg and Van de Sandt 1983, p. 152; Mansfield 2012, pp. 131, 137–42, 184, 215, 259 nn. 15–19, pl. 19, p. 139, fig. 6.4; Cuzin 2013, pp. 128–29, pp. 270, 447–48, ill. no. 431P.

NOTE

<sup>1</sup> This was noted in van de Sandt 2006, p. 70.

## 49 (back to entry)

### Jean-Antoine Watteau

(1684, Valenciennes–1721, Nogent-sur-Marne)
***The Perfect Accord***, ca. 1719
Oil on chestnut panel, 13 × 11 in. (33 × 27.9 cm)

Gift of The Ahmanson Foundation AC1999.18.1

PROVENANCE

Nicolas de Hénin (1691–1724), Paris; Jean de Julienne (1686–1766), Paris, by June 1730, sold by 1756 to; Germain Louis de Chauvelin, marquis de Grosbois and garde des sceaux (1685–1762), Paris (his sale, 2 June 1762, no. 27, to); Jean-Baptiste Auguste II le Rebours de Saint-Mard (1718–1777), Paris (his sale, Paris, 27 Apr. 1778, lot 31, to); Jean-Baptiste Pierre Lebrun, Paris (his sale, Paris, 10 Dec. 1778, lot 109). Anonymous sale, Paris, 1782. Sir Thomas Baring (1772–1848), London (his sale, London, Christie and Manson, 3 June 1848, lot 84 [sold to “White”]). Andrew James (1793–ca. 1857), London, by descent to his daughter; Sarah Ann James (1829–ca. 1891), London (her sale, London, Christie’s, 20 June 1891, lot 33, to); Samson Wertheimer, London (his sale, London, Christie’s, 19 Mar. 1892, lot 708, to); [Agnew’s, London, sold in 1892 to]; Edward Guinness (1847–1927), 1st Earl of Iveagh, Kenwood House, Hampstead, upon his death to his son; Rupert Edward Cecil Lee Guinness

(1874–1967), 2nd Earl of Iveagh, upon his death to his daughter; Lady Brigid Ness (1920–1995), upon her death, sold to; [Simon Dickinson, Ltd., London, sold 1999 to]; LACMA.

EXHIBITIONS

Valenciennes 2004, no. 56; Washington 2017.

REFERENCES

Hédouin 1845, no. 63; Hédouin 1856, no. 64; Waagen 1854–57, vol. 3 (1854), p. 214; Goncourt 1875, no. 97; Hannover 1888, p. 99; Bourcaud 1893, p. 532; Zimmermann 1912, p. 186, under no. 23; Dacier and Vuaflart 1921–29, vol. 1 (1929), p. 90, vol. 3 (1922), no. 23; Réau 1928, no. 118; Adhémar 1950, no. 120; Davies 1957, p. 223; Mathey 1959, p. 69; Macchia and Montagni 1968, no. 196; Mirimonde 1961, p. 270; Nicolson 1969, pp. 165–66, 171; Ferré et al. 1972, vol. 3, pp. 964–65, no. B.29; Bjurström 1984, pp. 57–63, ill. p. 57; Roland Michel 1984, pp. 55, 266, 287; Rosenberg and Prat 1996, vol. 2, nos. 538, 576, vol. 3, no. R 835; Marandel 2001; Temperini 2002, no. 106; Los Angeles 2006, pp. 63–65, ill. 72 and detail 73; Glorieux 2011, p. 162; Rosenberg and Prat 2011, under no. 75; Vogtherr 2011, p. 117; Eidelberg 2017; Fenton 2017, p. 32.

TECHNICAL REPORT

The support for the painting is a piece of wood that was possibly salvaged from a coach door: in addition to having a pronounced horizontal bow, the X-radiograph of the painting disclosed a decorative design beneath Watteau’s paints. That image is a prancing horse at the center of the panel (inverted to the painting), surrounded by various decorative motifs cut off at the edges of the panel. An X-radiograph of a panel painting by Watteau, *The Italian Serenade* (33.5 by 27 cm), in the Nationalmuseum in Stockholm (inv. no. NM 5650), shows the other half of the design on the LACMA panel.

The salvaged panel was prepared for Watteau’s painting with a gray ground. The artist painted to the very edges of the panel. Nonetheless, barbs less than



¼ inch from each edge were possibly formed by framing while the medium was still soft and/or if the artist finished the painting after framing.

Paint varies from opaque, light colors applied with low impasto to thin, dark glazes. The artist’s application ranged from short strokes exemplified by the blue, red, and white colors of the upper garment of the seated woman to thin broad glazes over the local colors.

Watteau used several sequences in applying paint: the white skirt, for example, has an underlayer of white over which the artist applied highlights and shadows. The woman’s flesh is painted in the same manner but with flesh tones. The guitarist’s costume, in contrast, has no underlayer. Instead, the local color was applied in small, regular strokes directly on the gray ground.

The artist also overlapped the forms in the finished painting. The mauve dress, for example, was painted over part of the yellow suit of the man in the background, and the flutist’s proper right arm and shoulder were painted over the dress behind him.

The X-radiograph revealed numerous pentimenti, but the most remarkable is a full frontal Pierrot-like figure with a wide-brimmed hat. He extends from the head of the man in the background of the finished painting to the head of the guitarist. The figure wears a loose shirt with a wide collar and baggy pants. The collar may have little balls dangling from its edge. Given the density of the figure in the X-radiograph, the paint must contain a large proportion of lead white. When the Pierrot was painted, a reserve was left for the proper right side and arm of the flutist.

The artist made numerous changes while painting the figures for the final painting. In an earlier conception, the flutist wore a hat of some sort, and he was strumming a guitar with his right hand. That figure was seated closer to his companion, and he smiled as he looked down toward her chest. When he was changed to a flutist, his blue

costume was painted over the guitar. The seated woman’s head had two earlier positions, both in three-quarter views facing to her left. Additionally, the X-radiograph revealed a head to the right of the couple in the background, with its profile facing to the left. In the lower part of the painting, the X-radiograph revealed the upper body of a woman in three-quarter view facing the guitarist.

The condition of this painting is good. The mechanical cracks in the artist’s paint layers are only slightly visible. Contraction cracks are particularly noticeable in the right background.

Ultraviolet light detected restoration in the shadow between the heads of the flutist and the seated woman, which hides changes in the position of the faces and some abrasion. The thinly painted figures in the background have been lightly abraded, and the paints have become more transparent with time.

The painting must have been cleaned in the last thirty years. Ultraviolet light showed a strongly fluorescing varnish around the central group, which was obviously cleaned to a greater degree than the perimeter.

### 50 (back to entry)

**Jean-Baptiste Carpeaux** (1827, Valenciennes–1875, Courbevoie) ***Seascape***, mid-19th century Oil on panel, 6 × 12¼ in. (15.2 × 31.1 cm) Signed lower right: *J Bt Carpeaux*

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.44

PROVENANCE (Sale, Paris, 1913, lot 149, titled *Mer déferlant*, sold to); Alfred Strolin. Private collection, Paris, ca. 1955–56. Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

EXHIBITIONS Peoria 1980, no. 10, ill.; American Federation of Arts 1994–95, no. 117, ill.; Valenciennes-Paris-Amsterdam 1999–2000, p. 177, no. 95, ill.; Omaha 2002–3, no. 52, ill.

### 51 (back to entry)

**Jean-Joseph Carriès** (1855, Lyon–1894, Paris) ***Portrait of Loyse Labbé***, between 1888 and 1894 Enameled stoneware with a matte glaze, toned from chamois brown to shaded white, 23 × 25 × 13 in. (58.4 × 63.5 × 33 cm) Signed lower right edge: *Carriès*

Gift of The Ahmanson Foundation in honor of Mary L. Levkoff M.2009.7

PROVENANCE Possibly the cast seen by Carriès’s biographer Arsène Alexandre in the artist’s studio in 1895. Lamartinière collection, 1900s, by descent to; Jean de Lamartinière, 2006, sold to; [Galerie Fournier, Paris, sold to]; [Charles Janoray, LLC, New York, sold 2008 to]; LACMA.

### 52 (back to entry)

**Jacques-Louis David** (1748, Paris–1825, Brussels) ***Portrait of Jean-Pierre Delahaye***, 1815 Oil on panel, 24 × 19¼ in. (61 × 49 cm) Signed and dated lower left: *L. DAVID / 1815*

Gift of The Ahmanson Foundation M.2006.63

PROVENANCE Jean-Pierre Delahaye (1757–1819), by descent to his son; Jean-Louis Delahaye (1786–1874), by descent to his son; Edmond-Jacques Delahaye (1834–1887), by descent to his daughter; Marthe Levavasseur (1865–1921), by descent to her daughter; Jeanne Levavasseur (1887–1982) by descent (sale, Paris, Christie’s, 22 June 2006, lot 55 to); LACMA.

REFERENCES David 1880–82, vol. 1 (1880), p. 648; Paris 1989–90, p. 376, fig. 95 (where described as *Portrait of Jean-Louis Delahaye*); Williamstown-Los Angeles 2004–5, pp. 295, 352 n. 2 (where described as *Portrait of Jean-Louis Delahaye*); Bordes 2006.

#### TECHNICAL REPORT

The support is an oak panel constructed of three vertical boards; the two boards on the right side of the reverse are each 7⁄8 inches wide, and the third board is 2¾ inches wide. In addition, narrow strips of a different type of wood, each about ¾ inch wide, have been glued to the sides of the main panel<sup>1</sup> very possibly by the artist after the portrait was begun. The main panel of three boards is beveled on the reverse. The entire reverse of the support is covered with brown paint that has some age. The condition of the support is good, as the panel is flat and the joins of the additions show only slightly on the front of the painting.

The panel has a lead white and gypsum-based ground that is thin enough to provide some sense of the wood grain on the painted surface.<sup>2</sup> As the first step in the painting process, the artist drew the outline and features of the subject and indicated the shadows with brush and thin red earth paint. He then applied thin dark paint in relatively short strokes with a stiff brush in a technique called *frottis*<sup>3</sup> for the back-ground. Next, David began to lay in the local colors: he followed the academic approach of applying thin darker colors for shadows and thick lights for highlights to be worked up with middle tones, mixed on the palette to connect the highlights and shadows. XRF (X-ray fluorescence) pectrometry examination suggests that the pigments in Delahaye’s face include yellow ocher, Naples yellow, and vermilion mixed with lead white.

While the background has the thin dark paint layer, the narrow wood additions were painted with opaque brown paint, which actually extends over the thinner brown paint of the main panel. The XRF examination determined that

pigments throughout the painting were consistent and typical for the period. No significant pigment differences were found between the paint on the additions and that on the main panel, which both contain a good deal of iron, suggesting a natural earth pigment (iron oxide). The *L* of the signature was painted over the opaque brown layer of the narrow addition of wood.

The infrared reflectogram shows a pentimento on the left side of Delahaye’s torso. Delahaye’s coat was initially about an inch more to the left, and the contour was livelier, with the lapel pointing out to the left. There may also be slight position changes along the upper part of the head. Infrared also revealed dark painterly areas over the added wood strips and above Delahaye’s left shoulder.

The painting is in good condition. The flesh and white clothing have held up well. The shadow on the left side of the sitter’s face is somewhat abraded and partially repainted. The hair is also in good state. The black shadows of the suit are exceptionally well preserved. A horizontal disruption about 1 by 4 inches at the lower left sleeve is visible in raking light. Tiny cracks can be seen with magnification in parts of the face, but horizontal cracks in the white clothing are more apparent. Very fine contraction cracks formed in the flesh and above the sitter’s left shoulder. The signature appears in good state, with little if any abrasion and toning.

Reportedly, the varnish on the painting when received by Christie’s was so discolored and opaque that an attribution could not be made. So, the painting was lightly cleaned in London before the sale. The surface of the painting under ultraviolet light exhibited a very dense fluorescing green coating that obscured the background in particular. The fluorescing layer may or may not be old. After the picture’s acquisition, areas of discolored varnish were thinned at LACMA, and the painting was varnished with a natural resin varnish.

#### NOTES

- Christies’s, “Condition Report for Jacques-Louis David’s Portrait of Jean-Pierre Delahaye,” unpublished communication to potential buyers, David object file, Department of Paintings Conservation, LACMA.
- “Conservation Center Scientific Research, Analysis, and Examination Report,” 28 July 2006, David object file, Department of Paintings Conservation, LACMA.
- See Boime 1971, pp. 38, 40; and Mayer 1969, p. 159.

### 53 (back to entry)

**Narcisse-Virgilio Diaz de la Peña** (1807, Bordeaux–1876, Menton) ***Figures in Oriental Costumes***, ca. 1845 Oil on panel, 18¾ × 12 in. (47.6 × 27.9 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.39

PROVENANCE Private collection, France (indecipherable seal on the back). Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.

#### EXHIBITIONS

Peoria 1980, no. 19, ill.; American Federation of Arts 1994–95, no. 106, ill.; Omaha 2002–3, no. 46, ill.

### 54 (back to entry)

**Louis Edouard Dubufe** (1820, Paris–1883, Versailles) ***Portrait of the Princess Brancaccio, née Mary Elizabeth Hickson-Field***, ca. 1870 Oil on canvas, 16½ × 11½ in. (41.9 × 29.2 cm)

The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.41

PROVENANCE Andrew S. Ciechanowiecki (1924–2015), London, by 1994, sold 2000 to; LACMA.

#### EXHIBITIONS

American Federation of Arts 1994–95, no. 111, ill.; Omaha 2002–3, no. 49, ill.



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| <b>55</b> <span><span>(<span>back to entry</span>)</span></span>  |
| <b>Jean-Alexandre-Joseph Falguière</b> (1831, Toulouse–1900, Paris) <i><b>Man Smoking a Pipe</b></i> , ca. 1875 Oil on canvas, 21 <span>×</span> 17 <span><span>¾</span></span> <span> </span> in. (55.9 <span>×</span> 45.1 <span> </span> cm) |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.46  |

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| PROVENANCE  |
| Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.   |
| EXHIBITIONS   |
| Peoria 1980, no. 29, ill.; American Federation of Arts 1994–95, no. 120, ill.; Los Angeles 2001; Omaha 2002–3, no. 54, ill. |

## 56 (back to entry)

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| <b>Jean-Alexandre-Joseph Falguière</b> (1831, Toulouse–1900, Paris) <i><b>Figures Seated around a Lamp</b></i> , n.d. Oil on canvas, 9 <span><span>¼</span></span> <span>×</span> 13 <span> </span> in. (23.5 <span>×</span> 33 <span> </span> cm) Signed lower right: <i>A.Fg</i> |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.45   |

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| PROVENANCE  |
| Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.                               |
| EXHIBITIONS   |
| Peoria 1980, no. 30, ill.; American Federation of Arts 1994–95, no. 119, ill.; Omaha 2002–3, no. 53, ill. |

## 57 (back to entry)

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| <b>Hippolyte-Jean Flandrin</b> (1809, Lyon–1864, Rome) <i><b>The Sacrifice of Isaac</b></i> , 1860 Oil on board, 18 <span><span>½</span></span> <span>×</span> 23 <span><span>½</span></span> <span> </span> in. (47 <span>×</span> 59.7 <span> </span> cm) Signed and dated lower left: <i>Hte Flandrin 1860</i> |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.40  |

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| PROVENANCE   |
| The artist (estate sale, Paris, Hôtel Drouot, 15–17 May 1865, lot 11, sold for 1,600 frs. to); Charles-Hippolyte Paravey (1787–1871), Paris (estate sale, Paris, Hôtel Drouot, 13 Apr. 1878, lot 25, sold for 1,000 frs. to); Mme Raynaud, née Emile Paravey, Paris. <sup>1</sup> Anonymous (sale, Paris, Hôtel Drouot, 4 Dec. 1973, lot 116). Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA. |
| EXHIBITIONS  |
| Paris 1865, no. 86 (11e), p. 14; <sup>2</sup> Peoria 1980, no. 31, ill.; New York 1980, no. 81, p. 238, ill.; Paris-Lyon 1984–85, no. 68; American Federation of Arts 1994–95, no. 100, ill.; Omaha 2002–3, no. 47, ill.   |

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| REFERENCES   |
| Lanvin 1967, vol. 2, p. 269, location unknown; Horaist 1979, no. 65 (as location unknown), and no. 66 as Shepherd Gallery, New York, p. 226.   |
| NOTES  |
| <div><ol style="list-style-type: none"><li>Mme Raynaud also acquired other paintings from the Paravey sale, including Botticelli’s <i>The Virgin Adoring the Child</i> (National Gallery of Art, Washington, DC, inv. no. 1952.2.4), suggesting that they might actually have been unsold and returned to the family. The Botticelli was sold in a sale of old master paintings in Paris on 16 Dec. 1929.</li><li>Listed among the “esquisses peintes des dix-huit peintures murals de la nef de Saint-Germain-des-Prés, no. 86, Côte droit, 11e, Isaac au moment d’être immolé par son père.”</li></ol></div> |

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| PROVENANCE   |
| The artist’s studio. Andrew S. Ciechanowiecki (1924–2015), London, by 1994, sold 2000 to; LACMA. |
| EXHIBITIONS  |
| American Federation of Arts 1994–95, no. 116, ill.; Omaha 2002–3, no. 51, ill.                   |

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| <b>58</b> <span><span>(<span>back to entry</span>)</span></span>  |
| <b>Baron François-Pascal-Simon Gérard</b> (1770, Rome–1837, Paris) <i><b>The 10th of August, 1792</b></i> , ca. 1795–99 Oil with graphite on canvas, 42 <span>×</span> 56 <span><span>¾</span></span> <span> </span> in. (106.7 <span>×</span> 144.1 <span> </span> cm) |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.36  |

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| PROVENANCE  |
| Family of the artist, by descent to; Gramont. Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA. |

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| EXHIBITIONS  |
| Houston and other cities 1973–75, no. 26, ill.; Chapel Hill 1978, no. 34, ill.; New York 1989, no. 31A, ill.; American Federation of Arts 1994–95, no. 86, ill.; New York 1998–99, ill.; Los Angeles 2001; Omaha 2002–3, no. 41, ill.; Paris 2010, no. 19, pp. 85, 88, 142, fig. 35. |

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| REFERENCES  |
| Bordes 1983, pp. 86–89, 119 n. 322, fig. 42; Moulin 1983, esp. p. 201 n. 9; Olander 1983, pp. 317–19, fig. 22; Paris 1989–90, p. 858; Los Angeles 2003, p. 103; Los Angeles 2006, pp. 85, ill. 103. |
| 59 <span><span>(<span>back to entry</span>)</span></span>   |

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| <b>Jean-Léon Gérôme</b> (1824, Vesoul–1904, Paris) <i><b>Arab Woman in a Doorway</b></i> , ca. 1870 Oil on canvas, 13 <span><span>¼</span></span> <span>×</span> 10 <span><span>¼</span></span> <span> </span> in. (33.7 <span>×</span> 26 <span> </span> cm) Stamped lower left: <i>ATELIERJ.L. GEROME</i> |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.43  |

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| PROVENANCE   |
| The artist’s studio. Andrew S. Ciechanowiecki (1924–2015), London, by 1994, sold 2000 to; LACMA. |

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| EXHIBITIONS  |
| American Federation of Arts 1994–95, no. 116, ill.; Omaha 2002–3, no. 51, ill. |

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| <b>60</b> <span><span>(<span>back to entry</span>)</span></span>  |
| <b>Louis Lafitte</b> (1770–1828, Paris) <i><b>Brutus Listening to the Ambassadors of the Tarquins</b></i> (?), ca. 1790 Oil on canvas, 19 <span><span>¼</span></span> <span>×</span> 27 <span><span>½</span></span> <span> </span> in. (48.9 <span>×</span> 69.9 <span> </span> cm) |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.34  |

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| PROVENANCE  |
| Andrew S. Ciechanowiecki (1924–2015), London, by 1973, sold 2000 to; LACMA. |

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| EXHIBITIONS   |
| Albuquerque 1980, no. 41, ill.; American Federation of Arts 1994–95, no. 82, ill. (as Guillaume Guillon-Lethière); Omaha 2002–3, no. 40, ill. |

## 61 (back to entry)

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| <b>Jérôme-Martin Langlois</b> (1779–1838, Paris) <i><b>The Marriage of the Virgin</b></i> , 1833 Oil on paper mounted on canvas, 13 <span><span>¼</span></span> <span>×</span> 18 <span><span>¼</span></span> <span> </span> in. (33.7 <span>×</span> 46.4 <span> </span> cm) |
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| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.37  |

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| PROVENANCE  |
| Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA. |

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| EXHIBITIONS   |
| New York 1980, no. 16, ill.; Peoria 1980, no. 33, ill.; American Federation of Arts 1994–95, no. 91, ill.; Omaha 2002–3, no. 42, ill. |

## 62 (back to entry)

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| <b>Jean-François Millet</b> (1814, Gruchy–1875, Barbizon) <i><b>A Norman Milkmaid at Gréville</b></i> , 1871 Oil on canvas mounted on paperboard, 31 <span><span>½</span></span> <span>×</span> 21 <span><span>⅞</span></span> <span> </span> in. (80 <span>×</span> 55.6 <span> </span> cm) |
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| Gift of Howard Ahmanson, Jr. M.81.259.4  |

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| PROVENANCE   |
| The artist, sold to or through; [Paul Durand-Ruel, Paris]. Laurent Richard, Paris, by 1878. J. M. Rhodes, New York, sold 1902 to; [Paul Durand-Ruel, New York, sold 1902 to]; Charles M. Schwab, New York (sale, New York, Tobias, Fischer and Co., 24 Apr. 1940, lot 49, bought in), by inheritance to; Edward H. Schwab, Westport, CT. [Kleinberger, New York, in 1941]. [Vose Galleries, Providence and Boston, 1942]. [John Nicholson, New York and London, in 1943]. [Arthur Tooth Gallery, Los Angeles? in 1957]. Howard F. Ahmanson (1906–1968), Los Angeles, to; Dorothy Grannis Sullivan (1908–1979), Los |

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| Angeles, by 1973, through inheritance to her son; Howard Ahmanson, Jr. (b. 1950), Los Angeles, gift 1981 to; LACMA. |
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| EXHIBITIONS  |
| London 1956, p. 365, ill.; Tokyo-Kyoto-Kofu 1991, pp. 114, 189, no. 48, ill.; Chiba-Okayama-Gifu-Osaka 1997, p. 72, no. 54, ill. |

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| REFERENCES  |
| Sensier 1881, p. 206; Moreau-Nélaton 1921, p. 71, fig. 269; “Evolution of Painting: ‘Paris-Londres’ Exhibition,” <i>The Scotsman</i> (9 Apr. 1956); Herbert 1980; “Chronique des arts” 1983, p. 42, no. 234, ill.; Los Angeles 1983; Los Angeles 1987, p. 70, ill.; Conisbee, Levkoff, and Rand 1991, no. 23, pp. 93–96, ill. |

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| TECHNICAL REPORT  |
| The painting is on cardboard that was prepared with a smooth white ground. Black lines that may be part of an initial sketch are visible in the background, where a cow and sheep are grazing. The grass and the basket were laid in with thin transparent yellow paint, and the milkmaid, with transparent orange paint. The artist developed the design with opaque pasty paint applied with open brushwork in several layers of different but related tones. The sky was painted with light blue paint that was covered with strokes of gray-blue and greenish paint. Open brushwork permits layered colors to mix in the eye, while in other areas, such as the green grass, strokes of paint have been overlapped to a dense, opaque paint layer. Brushstrokes of different lengths that follow the forms are evident throughout to unify the surface of the painting. Some minor adjustments, such as those along the outline of the milkmaid, are visible. |

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| The painting is in good condition. Fine cracking extends throughout the paint layer, although it is more pronounced in thicker paints, and large diagonal cracks in the top left corner extend into the center of the picture. There is a repair in the top left corner. Residues of a yellowed natural resin varnish that had been mostly removed are scattered over the paint surface beneath a synthetic resin varnish. |
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## 63 (back to entry)

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| <b>Claude Monet</b> (1840, Paris–1926, Giverny) <i><b>View of Vétheuil</b></i> , 1880 Oil on canvas, 31 <span><span>⅞</span></span> <span>×</span> 25 <span><span>⅝</span></span> <span> </span> in. (81 <span>×</span> 65 <span> </span> cm) Signed with estate stamp lower right: <i>Claude Monet</i> |
| <span></span>   |
| Gift of Howard Ahmanson, Jr. M.81.259.3   |

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| PROVENANCE   |
| Estate of the artist bequethed to; Michel Monet (1878–1966), Giverny. Dr. Jean Stehelin (1903–1973), Paris and Cannes, by 1947. [Wildenstein and Co., London]. Howard F. Ahmanson (1906–1968), Los Angeles, by 1960, to; Dorothy Grannis Sullivan (1908–1979), Los Angeles, by 1973, through inheritance to her son; Howard Ahmanson, Jr. (b. 1950), Los Angeles, gift 1981 to; LACMA. |
| EXHIBITIONS  |
| Norton Simon Museum, Pasadena, 22 May 1979–16 Sept. 1981 (on extended loan); Edinburgh 2003, p. 96, no. 36, ill.; Brescia 2004–5, pp. 324–25, no. 96, ill.; Montpellier-Grenoble 2007–8, p. 79.  |

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| REFERENCES  |
| Wildenstein 1974, vol. 1, p. 372, no. 603, ill.; Los Angeles 1983, ill.; Los Angeles 1987, p. 71, ill.; Conisbee, Levkoff, and Rand 1991, no. 22, pp. 90–92, ill. |

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| TECHNICAL REPORT   |
| The painting is on a plain-weave commercially prepared canvas that is a standard number 25 portrait size. Whereas there is an empty set of tack holes in the tacking margins, the stretcher may be original, since stretcher marks in the paint film correspond to the width of the present stretcher bars. Pinholes of varying diameters along the perimeter of the face of the painting might have been made if the painting were removed from the stretcher and restretched, a process that may have involved pinning the painting for any of a number of reasons. Cusping exists along all four sides of the painting. |



An off-white ground covers the tacking margins. Most colors were lightened by a large addition of a white pigment, although there are limited dark reds, blues, and greens that may be pure. Paint was applied with horizontal strokes across the sky area and vertical ones for the distant hill, and with swirls, arcs, and gestural lines in the fore-ground. The artist painted wet-in-wet and wet-over-dry. The sky, river, and distant hill have a cool, light-blue underpaint that has texture and impasto. The artist laid in the hill in the foreground with green paint thinly brushed in an open fashion on the ground. Once the green paint was firm, the artist applied various hues, including green, violet, and blue, in swirls and lines, leaving small areas of the green layer and light-colored ground exposed. The artist scraped and/or wiped some areas, such as the right side of the river and parts of the sky, so that the canvas weave was exposed. The artist’s paint over his own abrasions has the same fluorescence as the surrounding paint in ultraviolet light.

The distant hill was originally lower, but the artist raised its height with horizontal strokes of thick paint dragged across the sky. Raking light picked out a series of thick vertical strokes of paint in the sky that do not relate to the final composition. The black signature stamp at the lower right applied on top of dried paint is faint in some areas.

The painting is in good condition. It has a fine craquelure, and diagonal cracks are located in the top left corner. Scattered pinpoint losses may be associated with the artist’s scraping of paint. A synthetic resin varnish appears to have been selectively applied.

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| <b>64</b> <span><span>(back to entry)</span></span>  |
| <b>Ary Scheffer</b><br>(1795, Dordrecht–1858, Argenteuil)<br><i><b>The Last Communion of Saint Louis</b></i> , 1823<br>Oil on canvas, 18¼ × 15¼ in. (46.4 × 38.7 cm)<br>Signed and inscribed at the bottom: <i>derniere communion de Saint Louis pour l’église de Saint Louis en l’île / 15 pds sur 11 ½ / A. Scheffer</i> |
| <span></span>  |
| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.38   |

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| PROVENANCE   |
| The artist, to; Mme Aubry-Vitet (née Amélie Vitet), <sup>1</sup> 1937. Anonymous (sale, Paris, Hôtel Drouot, 6 Mar. 1972, lot 36, as <i>La mort de Saint Louis</i> ). Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.  |
| EXHIBITIONS  |
| Peoria 1980, no. 47, ill.; American Federation of Arts 1994–95, no. 100, ill.; Omaha 2002–3, no. 44, ill.  |
| REFERENCES   |
| Kolb 1937, pp. 278–80, 469; Ewals 1987, pp. 227–28.  |
| NOTE   |
| <sup>1</sup> Presumably Amélie Aubrey-Vitet (b. ca. 1846), who was married to Eugène Aubrey. Mme Aubrey-Vitet was the sister of the French dramatist and politician Ludovic Vitet (1802–1873) and shared letters between Vitet and Scheffer, as well as her own memories with Scheffer’s biographer. The Vitet family were good friends of Scheffer, and the two families had houses close to each other in Argenteuil. See Kolb 1937. Because she was twelve when the artist died, Mme Aubrey-Vitet may have inherited the painting from her brother or another family member who acquired it directly from Scheffer. |

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| PROVENANCE   |
| The artist, to; Mme Aubry-Vitet (née Amélie Vitet), <sup>1</sup> 1937. Anonymous (sale, Paris, Hôtel Drouot, 6 Mar. 1972, lot 36, as <i>La mort de Saint Louis</i> ). Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA.  |
| EXHIBITIONS  |
| Peoria 1980, no. 47, ill.; American Federation of Arts 1994–95, no. 100, ill.; Omaha 2002–3, no. 44, ill.  |
| REFERENCES   |
| Kolb 1937, pp. 278–80, 469; Ewals 1987, pp. 227–28.  |
| NOTE   |
| <sup>1</sup> Presumably Amélie Aubrey-Vitet (b. ca. 1846), who was married to Eugène Aubrey. Mme Aubrey-Vitet was the sister of the French dramatist and politician Ludovic Vitet (1802–1873) and shared letters between Vitet and Scheffer, as well as her own memories with Scheffer’s biographer. The Vitet family were good friends of Scheffer, and the two families had houses close to each other in Argenteuil. See Kolb 1937. Because she was twelve when the artist died, Mme Aubrey-Vitet may have inherited the painting from her brother or another family member who acquired it directly from Scheffer. |

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| <b>65</b> <span><span>(back to entry)</span></span>   |
| <b>Constant Troyon</b><br>(1810, Sèvres–1865, Paris)<br><i><b>View at La Ferté-Saint-Aubin, near Orléans</b></i> , ca. 1840<br>Oil on canvas, 50⅝ × 75⅝ in. (129 × 192 cm)<br>Signed lower left: <i>C. Troyon</i> |
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| Gift of The Ahmanson Foundation M.91.36   |

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| PROVENANCE   |
| Private collection, France (Lyon?). <sup>1</sup> (Sale, Monaco, Sotheby’s, 16 June 1990, lot 623). [Bruno Meissner, Zürich, Apr. 1991, to]; LACMA. |
| EXHIBITION   |
| (?)Salon de Lyon, mid-19th century. <sup>2</sup>   |
| REFERENCES   |
| Conisbee, Levkoff and Rand 1991, no. 52, pp. 203–6, ill.; Los Angeles 1991, n.p., ill.   |
| TECHNICAL REPORT   |

The support is a dense plain-weave canvas that is unlined and on what may be its original stretcher, a number 120 standard size (130 by 195 cm; 51⅞ by 76¾ in.), which has crossbars and mortise and tenon joins. The stamp for Deforge on the reverse occurs on other canvases by the artist. The canvas may have been prepared with the light-colored ground by the supplier. The tacking margins and about ⅓ inch of the edges of the painting are covered with brown tape. No underdrawing was visible in an infrared reflectogram.

Local colors of the sky were thinly applied with fluid paints and open brushwork on a light-colored layer. Reserves were left for the trees. It is the light color showing through the blues of the sky that creates the atmosphere. The artist laid in the landscape with thin brown paint. He then built up the landscape in layers of translucent or thinly applied colors. The surface was finished with thicker paints, such as the greens that can show brush marks, especially the bright greens in the foreground. Staffage was painted on top of the landscape. The dark paint has some deep wrinkles and drying cracks, suggesting the inclusion of a bitumi-nous color.

The artist made adjustments as he painted. For example, the crown of the tree on the left was adjusted with the paint of the sky. In addition, the artist changed his mind about the placement and shape of the tall tree at the right

side of the picture. Raking light revealed that its trunk was initially more to the left by about two inches, and it was bent to the right at about a 30-degree angle.

The condition is very good despite limited surface abrasion of the dark colors. The signature, especially the *roy*, has some abrasion. There are minor deformations in the canvas, which include stretcher marks. The painting was restored before entering LACMA’s collection.

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| NOTES  |
| <sup>1</sup> The sales catalogue notes that the painting was in a private collection in Lyon for generations, after having been purchased in the mid-nineteenth century at an exhibition in Lyon.                                      |
| <sup>2</sup> Ibid.   |
| <b>66</b> <span><span>(back to entry)</span></span>  |
| <b>Edouard Vuillard</b><br>(1868, Cuiseaux–1940, La Baule-Escoublac)<br><i><b>Landscape at L’Etang-la-Ville</b></i> , ca. 1900<br>Oil on canvas, 13 × 18⅞ in. (33 × 46 cm)<br>Signed with estate stamp lower right: <i>E. Vuillard</i> |
| <span></span>  |
| Gift of Howard Ahmanson, Jr. M.81.259.2  |

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| PROVENANCE   |
| Ker-Xavier Roussel (1867–1944), L’Etang-la-Ville, gift to; <sup>1</sup> Dr. Henri Cointepas, Marly-le-Roi, France. André Schoeller, Paris, 1949. <sup>2</sup> [Tooth Gallery, London, 1951]. <sup>3</sup> “Dean of York,” by 7 Oct. 1957, consigned to; [Tooth Gallery, London, stock no. 5215, sold 31 July 1958, to]; <sup>4</sup> Selves. Howard F. Ahmanson (1906–1968), Los Angeles, to; Dorothy Grannis Sullivan (1908–1979), Los Angeles, by 1973, through inheritance to her son; Howard Ahmanson, Jr. (b. 1950), Los Angeles, by 1973, gift 1981 to; LACMA. |
| EXHIBITIONS  |
| Paris 1950, no. 188, as <i>Paysage à Vaucresson</i> (1907), no owner; London 1951, no. 15, as <i>Paysage à Vaucresson</i> (1907); Norton Simon Museum, Pasadena, 22 May 1979–16 Sept. 1981 (on extended loan).   |

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| REFERENCES   |
| Los Angeles 1987, p. 100, ill.; Conisbee, Levkoff, and Rand 1991, no. 21, pp. 87–89, ill.; Salomon and Cogeval 2003, vol. 2, p. 589, no. IVV-97; Cergy-Pontoise 2009, p. 6, ill. |
| TECHNICAL REPORT   |

The oil sketch is on a medium-weight, preprimed canvas that may be a standard size number o landscape, 18 by 12 inches. It has been lined with wax-resin adhesive to a fine canvas and attached to a modern stretcher. Tacking margins have been unevenly cropped; however, the bottom margin was removed up to the paint edge. A strip ⅜ inch wide trimmed from a tacking margin was subsequently added to the bottom, and at the same time, the right tacking margin was flattened and incorporated into the picture plane. Light cusping exists at the top and right edges of the canvas.

The canvas was left unpainted along the perimeter. Black particles visible in numerous areas may be from a drawing material.

The initial lay-in of the landscape consists of relatively thin applications of opaque paint that left reserves for the sky and the houses. The landscape was built up with various consistencies of paint, including thicker applications with impasto. Most houses and the sky were painted wet-in-wet with thick opaque paint. The signature, *E Vuillard*, was painted with thin semitransparent brown paint.

The sketch is in relatively good condition despite some abrasion, small losses, and flattening by the lining. The estate stamp signature is in only fair condition: the letters V and the second *l* and *ard* are noticeably abraded. A number of losses along cracks in the sky have been filled and inpainted. Rolling of the painting at some time may have created a series of predominantly vertical cracks. Remnants of a yellowed natural resin varnish are in the paint crevices. The present synthetic resin varnish is somewhat dull, but not disturbing.

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| NOTES  |
| <sup>1</sup> Glasgow-Sheffield-Amsterdam 1991–92, p. 76.   |
| <sup>2</sup> Glasgow-Sheffield-Amsterdam 1991–92, p. 76.   |
| <sup>3</sup> See London 1951. There are two entries for Vuillard, “Paysage,” in the Tooth Gallery stock books. Both are listed with a price of £350, and neither one is assigned dimensions. They are listed on 17 April 1950 (stock no. 7872) and 1 November 1950 (stock no. 8083). Tooth Gallery archives, Box 25, Getty Research Institute. |
| <sup>4</sup> Tooth Gallery archives, Box 25, Getty Research Institute, lists owner and dates of consignment and sale.  |

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| <b>67</b> <span><span>(back to entry)</span></span>  |
| <b>Félix Ziem</b><br>(1821, Beaune–1911, Paris)<br><i><b>Mermaids under Water</b></i> , before 1870<br>Oil on canvas, 14¼ × 26 in. (36.2 × 66 cm)<br>Inscribed lower left: <i>Esquisse du tableau Les Sirènes sous marines / à mon ami Arsène/ Ziem/1874</i><br>Inscribed on the back: <i>Projet décoration pour maison d’Arsène Houssaye aujourd’hui démolie (emplacement de la maison Durand-Ruel)</i> . |
| <span></span>  |
| The Ciechanowiecki Collection, Gift of The Ahmanson Foundation M.2000.179.42   |

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|---|
| PROVENANCE  |
| Arsène Houssaye (1815–1896), Paris. Andrew S. Ciechanowiecki (1924–2015), London, by 1980, sold 2000 to; LACMA. |
| EXHIBITIONS   |
| Peoria 1980, no. 50, ill.; American Federation of Arts 1994–95, no. 115, ill.; Omaha 2002–3, no. 50, ill.       |
| REFERENCE   |
| Miquel 1978, vol. 2, p. 23.   |



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